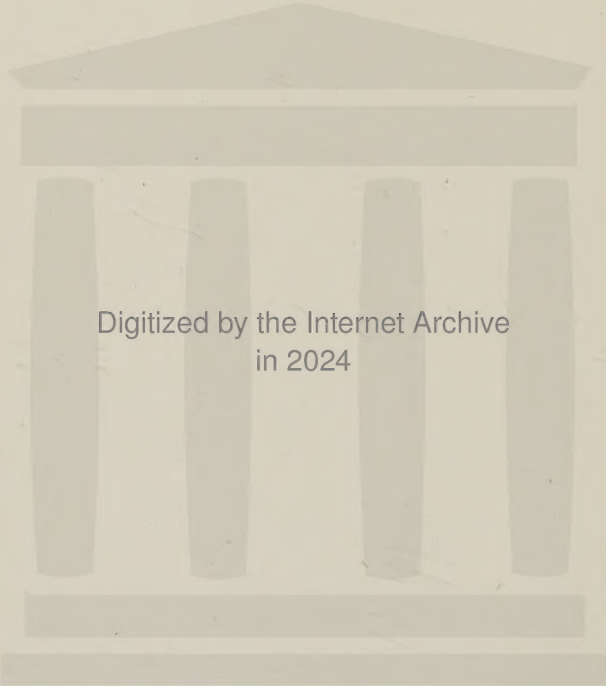


Aldine Second Language Book



Bryce and Spaulding

Alma Scheuermann



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ALDINE SECOND LANGUAGE BOOK

FOR

GRADES FIVE AND SIX

BY

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PREFACE

THIS book is strictly a pupil's book ; every page and paragraph of it is addressed to the pupil ; it is written in language that the pupil can understand. It represents the carefully prepared result of many years' experience in teaching scores of classes of all kinds of children.

The Manual which accompanies this book is strictly a teacher's book ; it is addressed to the teacher throughout ; it explains in detail the purpose of every exercise in this, the pupil's book, gives careful directions concerning the most effective ways of conducting the various exercises, and is filled with practical suggestions calculated to make language teaching not only successful but a delight to teacher and pupil. Like the pupil's book, the teacher's Manual is the outgrowth of many years of experience in helping hundreds of teachers to make their work effective.

This pupil's book does three essential things. First, it furnishes and suggests a veritable feast of rich, varied, and wholesome material such as the interests and imagination of normally growing children crave. This material is peculiarly suited to expression in language, both oral and written. Indeed, much of it has served classic writers over and over for generations and ages ;

such are the proverbs and fables, myths, fairy tales, and legends, in prose and verse. Equally interesting and valuable as material for expression are the true stories and the real experiences whose significance the children are taught to appreciate.

Secondly, this book makes clear and really interesting to children the significance of the language forms which give effective expression to the material. Hence, they learn really to appreciate the importance of correctness and fitness of expression, — the importance, not only of correct spelling, capitalization, and punctuation, but of discriminating choice and arrangement of words and expressions, and of the orderly and impressive presentation of ideas.

Thirdly, material and form are so presented as to awaken the desire and to arouse the ambition of the child to express in correct, beautiful, and effective form the fruits of his own experience, imagination, and thought. Hence, children become eager to write of their own experiences, perhaps in the form of a story, perhaps in that of a letter; to explain clearly something, as a game, with which they are familiar; to give reasons for a judgment or an opinion. Not less eagerly do they attempt — and often with surprising success — the invention of original proverbs, myths, fairy tales, and fables.

Here we have, then, the beginnings of literary appreciation and of literary production, using the term "literary" in a broad sense. But even more important than these beginnings are the sure promises for the

future; pupils become intensely interested in what others have expressed in language and in the way that they have expressed it; they become ambitious to express themselves; they acquire a natural and justifiable confidence in their ability to observe and to think and to express the results of their observation and thought clearly and effectively. All these promises warrant the expectation of continued growth in thought and language power.

The manner in which material, forms of expression, and pupils' exercises have been employed to bring about these results can be fully appreciated only by a careful study of the book itself and the teacher's Manual, which should always accompany this book's use. The table of contents following, however, is suggestive of material, plan, and method.

Acknowledgments are here cheerfully made to authors and publishers who have kindly permitted the use in this book of their copyrighted material.

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ALDINE SECOND LANGUAGE BOOK

CHAPTER ONE

OBSERVING, THINKING, AND EXPRESSING THOUGHT ORALLY

I. TWO STORIES TO STUDY

The Simple Traveler

A SIMPLE lad who had lived all his days in a little valley once made up his mind to see the world. With high hopes he set out on his travels. As he climbed the mountain north of the village, his friends and neighbors stood watching him, that they might wave a final good-by before he disappeared on the farther side. When the lad reached the top of the mountain, he turned and waved his cap to his friends; then he set his face again towards the north.

Suddenly the youthful traveler stopped. He stared straight before him for a moment, then turned and ran leaping down the mountain towards the village. The wondering people hurried out to meet him. When he came within sound of their voices, they called to him: "Why have you returned?" "Why did you go no farther?"

"O friends!" he gasped, "I had to come back.

A great piece of the blue sky has fallen and is lying in the valley beyond the mountain. I could not walk over the sky."

Then how the people laughed !

"Why do you laugh? What I tell you is true," cried the boy, surprised and beginning to be angry.

"No, lad," answered an old man at last, "what you tell us is not true. What you saw was not a piece fallen from the sky ; it was only an image of the blue sky mirrored in the waters of the lake that lies at the foot of the mountain."

— A SWISS LEGEND

The Sailor's Story

A Greek sailor was once on board a fishing vessel that spent some hours cruising along the Pacific coast of the United States. From the ship he saw but few people — not more than three or four — on the shore. Two of these people chanced to be cripples. On his return to his own country he told his friends that there were very few people in the United States and that most of them were cripples.

Did the lad tell the truth about what he saw beyond the mountain ?

Did the sailor tell the truth about the people of the United States ?

Did either one mean to tell what was not true ?

What was the matter in each case?

Suppose the lad, instead of turning back and hurrying home to tell of the fallen sky, had gone on until he came to the edge of what he thought was sky. He might not have known the name *lake*, and he might still have had to return; but he would then have been able to describe truly what it was that stopped his further travels.

Imagine yourself that boy. Go down the far side of the mountain to the lake; find that you can go no farther; learn all you can about the lake that stops you; return to your home on the other side of the mountain; and then describe to your friends what you saw, what you came upon that made you turn back. You might begin something like this:

As I began to descend the far side of the mountain, I saw something glistening in the sunshine away down in the valley. It spread out, smooth and level, from the foot of the mountain to the base of the mountains beyond. It was bright blue like the sky; white clouds were floating in it.

Complete your description with the discoveries you make as you draw nearer to the water. Try to make your description as clear and beau-

tiful as a mountain lake. Think it all out carefully so that you can give it in class.

If you can find any pictures of mountain lakes, study them and bring them to school.

II. TRYING TO DESCRIBE FAMILIAR THINGS — A CLASS EXERCISE

III. HOW TO DESCRIBE A THING WELL

Read again "The Sailor's Story" (p. 2).

Did the sailor tell the truth about the people of the United States?

About how many millions of people are there in the United States?

How many did the sailor see?

How many people do you think you have ever seen?

How many cripples have you ever seen?

Did the sailor tell the truth about the people of the United States *as he saw them*?

If he had first traveled through the country, visiting the large cities, would he have said what he did about the number of people? Would he have said what he did about cripples?

Often people tell what is not true about

people and things, misrepresent them, we say, not because they mean to give wrong ideas, but because they do not observe long and carefully enough before talking. Let us make up our minds right at the beginning of our work in this book not to make this mistake. Let us determine to find out about things before we try to describe them; then what we say will be true.

We can find out about things in three ways: by observing — studying the things themselves, by asking questions of those who know, by reading.

You may think it very easy to avoid the mistake of the simple traveler and to describe something so exactly that every one can see the thing in his mind just as it is. Try it. Choose some object in the classroom. Think just how you will describe it when your teacher calls upon you. In making your description, remember that you are trying to make your hearers *see* the object just as it is; so do not say something that will lead them merely to *guess* at it.

Suppose you were to say:

I carry something in my pocket that tells me the time.

Every one would guess that you mean a watch ; but you have not described the watch you mean. You can *see* in your mind the watch that is in your pocket ; but you have said nothing to make any one else *see* that particular watch. What you have said might be true of any watch.

But suppose you were to say :

I have something in my pocket that reminds me of a person. It has a white face and two golden hands. It must be very shy, for it always holds its hands before its face. Like some people, it is always talking, but its voice is very soft and low. The face is uncovered so that I can see it whenever I wish ; but the back is covered with silver. In the middle of the back are carved my initials. If once every day I turn a little screw on the top until it will turn no more, my little friend will see that I am always on time.

Now you have described your watch. From what you have said about it any one can see in his mind the particular watch that you carry in your pocket. One can see an open-faced, silver watch, with your initials cut on the back ; a stem-winder, with white face and golden hands ; and one can hear, in imagination, its soft “ tick-tick.” You have not only described your watch ; you have made your description interesting.

Is your description complete? Have you told everything about your watch? No, you have told only a few things about it. You have said nothing about its size, shape, or thickness; nothing about its general appearance, whether bright and new, or old and worn; nothing about the surface of the case, whether smooth or chased; and nothing about the inside of the watch. But you have probably told enough to *distinguish* your watch from any other, enough so that one could pick your watch out from a hundred watches that might be gathered together. Descriptions need not be complete; they should be true and distinguishing.

Try to make the description of the object that you have chosen to describe true and distinguishing; that is, try to describe it so that one can see clearly in his mind the object you mean and pick it out from all others. Try, also, to make your description interesting.

CHAPTER TWO

ABOUT SENTENCES, CAPITALS, AND CERTAIN MARKS OF PUNCTUATION

I. THE SENTENCE

I

I HAVE a thought about a dog. I want you to have the same thought. I express my thought when I say,

John's savage dog is in the yard.

As you hear or read these words you get the same thought that I have.

If I say,

dog,

I express and you get only a part of my thought. This one word tells what I am thinking about, dog, — not *horse*, *sheep*, or *cat*, — but it does not tell my thought about “dog.”

If I say only,

savage dog,

I tell and you know the kind of dog that I have in mind, but you do not know what I think about “savage dog.”

If I say

John's savage dog,

I tell to whom the savage dog that I have in mind belongs, but I still do not tell, and you do not know, what I think about "John's savage dog." I may have any one of a score of thoughts, such as

John's savage dog bit the child,

or

John's savage dog never bites,

or

John's savage dog is dead.

But when I say,

John's savage dog is in the yard,

I express a complete thought, and every one who hears or reads my words knows what that thought is.

A complete thought expressed in words is called a sentence.

"John's savage dog is in the yard" is a sentence, because these words express a complete thought.

"Dog" is not a sentence, for it does not express a complete thought.

“Is” is not a sentence, for it does not express a complete thought.

“Savage dog,” “John’s savage dog,” “In the yard,” are not sentences, for not one of these groups of words expresses a complete thought.

2

The groups of words below are not sentences; not one of them expresses a complete thought.

The groups of words below are sentences; each group expresses a complete thought.

- | | |
|--------------------------|--|
| 1. The boy’s new hat | The boy’s new hat is torn. |
| 2. Football | Football is a dangerous game. |
| 3. The American flag | The American flag waves over the school. |
| 4. The brave soldier | The brave soldier was shot. |
| 5. The frightened horses | The frightened horses ran away. |
| 6. Strong boys | Strong boys like to jump. |
| 7. The gentle breeze | The gentle breeze is cool. |
| 8. The whole world | The whole world is glad. |
| 9. My good friend | My good friend will come to-morrow. |
| 10. We | We will play together. |

Let us study the groups of words above.

The boy's new hat

Just what does this group of words tell?

"The hat" tells what the thought is about;

"new" tells the kind of hat;

"boy's" tells to whom the hat belongs. All together, these words tell and describe what the thought is about, but they do not tell what the thought about this thing is; they do not tell the complete thought, hence they are not a sentence. But if we add to these words "is torn," we complete the thought, for "is torn" tells what is thought about "the boy's new hat." The complete thought is expressed in the sentence,

The boy's new hat is torn.

In this same way, study each one of the above groups of words and sentences.

Below are some groups of words. Read each group to yourself, asking yourself this question: Does this group of words express a complete thought? If the answer is *yes*, you may know it is a sentence; if the answer is *no*, you may be sure it is not a sentence.

Think what you could add to the groups of words that are not sentences to make complete thoughts, and so make them sentences.

1. A game of baseball.
2. The boy's lost baseball.

3. The boy has lost his baseball.
4. An exciting game.
5. I like to play baseball.
6. The new, white baseball.
7. John has a new, white baseball.
8. I want a new baseball.
9. I have found a good baseball.
10. Baseball is my favorite sport.
11. This afternoon's game.
12. We are going to the game this afternoon.
13. The blue sky.
14. The sky is blue.
15. The train rushed through the town.
16. The rushing, dashing, noisy train.
17. The quiet, industrious children.
18. The children are quiet and industrious.

II. MAKING SENTENCES — A CLASS EXERCISE

III. SENTENCES: STATEMENTS, QUESTIONS, AND EXCLAMATIONS

Read the following sentences :

1. Last night we heard a sound on our porch.
2. What could it be?
3. Father opened the door.
4. There stood a large black dog.
5. How big he seemed !
6. He held up a forepaw.
7. What do you think he wanted ?
8. The poor paw was cut and bleeding.

9. How sorry we all felt !
10. Mother washed and bandaged the paw.
11. How it must have hurt !
12. Yet how patient he was !
13. How did he know where to come ?
14. The dog looked very grateful.
15. He stayed at our house all night.
16. Was he not a wise dog ?

With what kind of letter does the first word of each sentence begin ?

The first word in every sentence begins with a capital letter.

Read the first sentence. This sentence tells or states something.

A sentence that tells or states something is called a statement.

The mark after the statement (.) is called a *period*.

Every statement is followed by a period.

Read the second sentence. This sentence asks something.

A sentence that asks something is called a question.

The mark after a question (?) is called a *question mark*.

Every question is followed by a question mark.

The question mark is said to have been

formed from the first and last letters of the Latin word *Quaestio*, “question,” placed one above the other ($\frac{Q}{o}$).

Read the fifth sentence. This sentence not only tells that the dog was big; it tells that he was so big that we were surprised.

A sentence that expresses strong or sudden feeling, as joy, surprise, anger, fear, or admiration, is called an exclamatory sentence.

The mark after an exclamatory sentence (!) is called an *exclamation mark*.

Every exclamatory sentence is followed by an exclamation mark.

The exclamation mark is said to have been formed from the Italian word *Io*, “joy,” written ($\frac{I}{o}$).

Study in order each of the sixteen sentences on pages 12 and 13, telling yourself how it begins, how it ends, and the reasons. Study them like this:

1. (p. 12) Last night we heard a sound on our porch.

“Last” begins with a capital letter because it is the first word in a sentence. There is a period after the sentence because it is a statement.

2. (p. 12) What could it be?

“What” begins with a capital because it is the first

word in a sentence. There is a question mark after the sentence because it is a question.

5. (p. 12). How big he seemed !

“How” begins with a capital letter because ——. There is an exclamation mark after the sentence because it is an exclamatory sentence.

IV. A STORY TO STUDY

The Lion and the Rabbit

One night some horned animal hooked the lion as he lay asleep. Who could have done it? No one knew. So the lion ordered all animals with horns to leave the woods.

A rabbit saw the shadow of his long ears. He thought they looked like horns. How frightened he was ! He rushed in terror from the woods.

—LA FONTAINE

What is the name, or title, of this story ?

Which words in the title begin with capital letters ? In studying the title, say,

The first and all important words in titles begin with capital letters.

“The” begins with a capital letter because it is the first word in the title. “Lion” and “Rabbit” begin with capital letters because they are important words in the title.

The sentences that make up this little story are divided into two groups or paragraphs. The first word in the first paragraph is "One." Notice that this word is written farther to the right than the first word in the line below.

The first word in a paragraph is always set in, or indented.

What is the first word in the second paragraph?

How do you know?

Read the first paragraph.

What does it tell you?

Read the second paragraph.

What does it tell you?

Study each sentence. Read the sentence; tell how it begins, and why; how it ends, and why. Study like this:

The first sentence is, ——

One night some horned animal hooked the lion as he lay asleep.

The first word in this sentence is indented because it begins a paragraph. "One" begins with a capital letter because it is the first word in a sentence. There is a period after the sentence because it is a statement.

The second sentence is ——. "Who" begins with a capital letter because ——. There is a question mark after the sentence because ——.

The third sentence is ——. “No” begins ——. There is a — after the sentence because —.

Study the remaining sentences in the same way.

V. DICTATION — TO BE GIVEN BY THE
TEACHER

VI. CORRECTING DICTATION — WITH THE
TEACHER

VII. STATEMENTS, QUESTIONS, AND
EXCLAMATIONS

I

Here are five statements :

1. We did not go to New York because it rained.
2. We played games all the afternoon.
3. There were six boys at the house.
4. John came in a carriage.
5. He left at five o'clock.

Each one of the above statements might be an answer to a question. The first statement would answer the question,

Did you go to New York? or, Why did you not go to New York?

Write five questions in order which might be answered by the five statements.

Remember that the first word of every ques-

tion must begin with a capital; also that every question must be followed by a question mark.

2

Here are five questions :

1. How old are you ?
2. Do you like to read ?
3. What kind of stories do you like best ?
4. What is your favorite game ?
5. Why do you come to school ?

Write a statement in answer to each of the above questions. Remember that a statement is a sentence — a complete thought — and that each statement must begin with a capital and end with a period.

3

Here are two sentences. They are alike, but yet quite different.

It is raining.

It is raining !

The first of these sentences is a simple statement. The second is a statement, and something more; it is an exclamatory sentence. What difference can you see between these sentences?

Any sentence may be an exclamatory sentence. It depends upon what the speaker or writer wants the hearer or reader to understand. I may say calmly, "The wind is rising." This is a simple statement. But I may be very much excited, or surprised, or frightened; then I cry, "The wind is rising!" If you hear me speak, you can tell by my voice whether I am simply making a statement, or whether I am excited and crying out, or exclaiming. In writing, the punctuation of the sentence must tell how the writer feels.

Change each of the five statements below into exclamatory sentences:

1. A little child has fallen in the road.
2. A great automobile rushes down upon her.
3. The onlookers cry out.
4. One brave man rushes before the car.
5. The child is saved.

VIII. WRITING TITLES

I

On the next page are twelve titles. Copy six of them, telling yourself why each capital is used. Remember that the first and all important words in a title begin with capital letters.

Bed in Summer

The Man and His Old Horse

The Life of Lincoln

Hunting the Lion

The Bell of Liberty

The Battle of the Strong

The Song of Marion's Men

✓ The Spider and the Fly

The King of the Golden River

A Man Overboard

How the Giant Was Caught

The Ant and the Bee

2

In printing, every letter of a title is usually made a capital. Sometimes all the letters of a title are of the same size; sometimes the letters beginning the first and the important words are larger than the others.

Look at the titles in your Reader. Write six of them as titles should be written. What words must you begin with capitals?

3

Write the titles on the next page as they should be written. What words must you begin with capitals?

the lame man and the blind man
 the song of the thrush
 five peas in a pod
 the farmer and the stork
 the ugly duckling
 the blue and the gray
 the will and the way
 the village blacksmith
 vision of sir launfal
 a christmas carol

IX. THINGS TO REMEMBER

1. **A complete thought expressed in words is called a sentence.**
2. **The first word in every sentence begins with a capital letter.**
3. **A sentence that tells or states something is called a statement.**
4. **Every statement is followed by a period.**
5. **A sentence that asks a question is ended with a question mark.**
6. **A sentence that shows strong or sudden feeling, as joy, surprise, anger, fear, or admiration, is called an exclamatory sentence.**
7. **Every exclamatory sentence is followed by an exclamation mark.**
8. **The first and all important words in titles begin with capital letters.**
9. **The first word of every paragraph is indented.**

CHAPTER THREE

READING, DRAMATIZING, AND REPRODUCING A STORY

I. READING AND STUDYING A STORY

Harmosan

1. LONG and bravely had the Persians fought against the invading armies of Moslems, but in vain. Province after province was lost, until at last the Persians were conquered and the Moslems reigned.

2. The last and the boldest Persian warrior to fight against the invaders was Harmosan, governor of one of the provinces. Glad indeed was the caliph to capture so brave and so troublesome an enemy.

3. "Bring forth the captive and slay him," was the caliph's command.

4. Wan, weak, and wounded, they brought him out among his cruel foes.

5. "Thou art about to die," said the caliph. "Hast anything to say?"

6. "Aye," answered the captive, "give me but one drink of water, then I am ready. Do your worst!"

7. Immediately a goblet of water was handed to him. Harmosan raised the cup to his lips, then

lowered it without drinking, and looked around as if trying to read the faces of his enemies.

8. "What fear'st thou?" asked the caliph. "Think you that while you are drinking any will strike a secret blow? Quench thy thirst without fear. I promise none shall harm you until you have drunk that cup of water."

9. A light broke over Harmosan's face. Quick as a flash, he dashed the goblet to the ground.

10. "Now is my life my own," he cried. "You have said none shall harm me until I have drunk that water. Can thy servants gather again the drops from those burning sands?"

11. An angry flush o'erspread the caliph's face. But with upraised hand he stilled the angry murmuring of the people and answered proudly: "Forever sacred must remain a ruler's word. Harm him not."

12. Then, turning to a servant, he said, "Bring another cup of cold water."

13. When the goblet had been brought, the caliph offered it to Harmosan, saying: "I bade you drink the first cup and perish. Now I bid you drink this cup and live!"

—A PERSIAN STORY

Read the story through carefully. As you read, try to see everything described; try to feel as you think Harmosan and the caliph felt.

After reading the story through carefully, study it through again, still more carefully and slowly.

Try to see plainly the picture of the noble Persian soldier, wounded, weak, wan, perishing for water. Think just how you will express in words your picture so that others may see Harmosan as you see him.

How do you picture the caliph, — as a cruel, hard coward, or as a brave foeman? Why did he want to put Harmosan to death?

Think how you would read the words of the caliph, in paragraph five, so that those listening would know by your voice just what kind of man you think the caliph was.

Think how you will read Harmosan's reply, in paragraph six, so that the hearers will know how weak Harmosan was. Think how he acted, how he looked around, when the goblet was handed to him. Can you make your look and your gestures say, "Perhaps, as I drink, they will slay me"?

Read the proud caliph's words in paragraph eight.

Picture to yourself the joy that overspread Harmosan's face when he heard the words of

the caliph; the quick action with which he dashed the goblet to the ground.

Could you read the tenth paragraph so as to show the joy he felt? Why did he dare feel so joyful? Suppose the caliph had broken his promise?

What does the rest of the story prove to you about the character of the caliph?

What did the caliph mean by, "Forever sacred must remain a ruler's word"?

What did he mean by: "I bade you drink the first cup and perish. Now I bid you drink this cup and live"?

II. GETTING READY TO DRAMATIZE THE STORY OF "HARMOSAN"

This is an easy story to dramatize, for there is only one scene.

Who speaks first?

What does he say? Think just how you will speak these words if you take the part of the caliph.

Where is the caliph as he speaks? He may be seated on a chair or throne, or he may be standing.

To whom does he speak? Your story does

not tell you, but doubtless he spoke to two or more soldiers.

How should the soldiers salute before departing?

What other people are near the caliph? Why are they there? How do they feel towards Harmosan?

When the soldiers return with their captive, how might the people crowd around and threaten him?

If at the beginning the caliph is seated, when should he rise to his feet? One is apt to spring to his feet when excited.

Remember that the crowd must show at different times that they are angry and would like to destroy Harmosan.

III. DRAMATIZING THE STORY

IV. REPRODUCING THE STORY ORALLY

V. FINDING DIFFERENT KINDS OF SENTENCES

In the story, "Harmosan," find:

Two exclamatory sentences,

Two questions,

Two statements.

When called upon, be ready not only to read the sentences you have chosen, but to tell why each is an exclamatory sentence, or a question, or a statement, like this,

“Now I bid you drink this cup and live!” is an exclamatory sentence, because it shows strong, sudden feeling.

VI. WRITING ORIGINAL SENTENCES

I

Write three statements, telling what kind of man Harmosan was, or three sentences telling what kind of man the caliph was.

2

Write two questions about the story. These may be questions to which you would really like to know the answer; as, Who were the Moslems? or they may be questions that you would like to ask other pupils, to see if they know the story; as, What single favor did Harmosan beg?

3

Write two exclamatory sentences that the soldiers or people may have uttered when they saw Harmosan dash the cup of water to the earth.

CHAPTER FOUR

MEMORY GEMS

I. THE VALUE OF MEMORY GEMS

A Legend

ONCE, as Alexander the Great and some of his soldiers were riding through an underground passageway, they noticed that when their horses' hoofs struck the pebbles on the road, bright sparks of light flashed out. A few of the soldiers leaned over and gathered some of these pebbles, intending to examine them when they came again into the light.

Suddenly they heard a voice saying, "He who gathers these pebbles will be sorry; but he who gathers none will be still more sorry."

While the soldiers wondered what these strange words could mean, they came to the end of the dark passage and out into the clear sunlight. Eagerly they examined the stones they had gathered. There, flashing in the sunshine, they beheld — not pebbles — but the most costly gems, — emeralds, rubies, and diamonds!

Then the soldiers understood the meaning of the strange words that they had heard in the darkness, for they who had gathered some jewels were "sorry" that

they had not gathered more, and they who had gathered none were "still more sorry."

This legend is not a true story, but it teaches a great truth. As we travel through life, we have the chance, like Alexander's soldiers, to gather, or acquire, many things whose value we do not always know at the time. Among such things are good habits, good health, and our daily lessons.

There is one especial kind of wealth that we must acquire in youth if we are not to be sorry in old age,—that is, a wealth of beautiful thoughts. If from day to day we learn some beautiful thoughts and keep them in our hearts, the words of the strange voice will be true of us. Those of us who gather some will still be sorry that we have not gathered more; while those who gather none will be still more sorry.

As we are going to store our memories with precious thoughts, and as they are even more valuable than the gems found by Alexander's soldiers,—for they will stay with us longer and give us more happiness,—we will call these thoughts *Memory Gems*.

Here are some memory gems. Read them all carefully.

1.

Pippa's Song

The year's at the spring,
And day's at the morn;
Morning's at seven;
The hillside's dew pearled;
The lark's on the wing;
The snail's on the thorn;
God's in His heaven —
All's well with the world.

— ROBERT BROWNING

This beautiful little song was sung by a poor young girl named Pippa. Pippa had to work in a great mill. She had but one holiday in all the year. That holiday came in the springtime. To make the most of her one day, she rose early in the morning and went about singing her song. Of the many people who heard her, some were sick, some were sad, some were wicked; but her sweet song made them all feel better, for they looked up and saw that the earth *is* beautiful and they remembered that God *is* in His heaven and that all *is* right with the world.

2.

Boughs are daily rifled
By the gusty thieves,
And the book of Nature
Getteth short of leaves.

— THOMAS HOOD

This is the poet's beautiful way of saying that the fall has come. "Rifled" means robbed. The "gusty thieves" are the breezes. What do you think is meant by the "book of Nature"?

3. 'Tis easy enough to be pleasant
 When life flows along like a song,
 But the man worth while is the man who will smile
 When everything goes dead wrong.

— ELLA WHEELER WILCOX

Did you ever know a playmate who was cheerful and happy when winning and when everybody was doing just what he wanted, but who pouted or refused to play when defeated or when the others would not let him "boss" things? Is he the kind of a playmate that is worth while?

4. There is the national flag! He must be cold indeed who can look upon its folds rippling in the breeze without pride of country. . . . White is for purity, red for valor, blue for justice, and all together — bunting, stripes, stars, and colors blazing in the sky — make the flag of our country to be cherished by all our hearts, to be upheld by all our hands.

— CHARLES SUMNER

Do you believe that the man who spoke these words really loved the flag? That is what he .

expects us to do when he says, "cherished by all our hearts."

Do you believe he would fight for the flag if it were in danger? Is that what he means by "upheld by all our hands"? How, besides fighting for them, can we show love for our flag and country?

Can you picture the speaker pointing at the stars and stripes, waving proudly in the wind, and speaking these beautiful words from his heart? How do you think the people felt who heard him?

When you speak these words, look at your flag and speak the words straight from your heart. Only by so doing can you touch the hearts of your hearers.

II. LEARNING A MEMORY GEM

After reading the four memory gems given in the last section, study the one you like best. Read it through carefully and then try to say it to yourself. If you cannot say it, read it again, and again, and again if necessary, until you can say it. Do not try to learn it by studying a line at a time. That breaks the sense and spoils all the beauty of it.

When you have learned the one you like best, take the one you like next best. If possible learn all, for you know that he who learns only one or two will be sorry that he did not learn more, and he who learns none perfectly will be still more sorry.

III. RECITING MEMORY GEMS

IV. WRITING A MEMORY GEM

Read the memory gem you like best. See how it is written—which words begin with capitals, what marks of punctuation are used and where. Then close your book and write it. Do not forget to write the name of the author, or writer, after your gem.

When you have finished, open your book and see if you have made any mistakes; if you find any, correct them.

V. PREPARING ORIGINAL DESCRIPTIONS

In three of the memory gems you have read and studied there are descriptions of things.

In the first (p. 30), Pippa tells how the spring morning looks to her; she tells of the hillside covered with shining dewdrops, of the lark flying and singing towards the blue sky, of

the snail crawling on the thorn bush, of the newness and happiness of the day.

In the second (p. 30), the poet tells how the leaves drop from the trees in the autumn.

In the fourth memory gem (p. 31), we plainly see the flag rippling in the breeze, with its red and white and blue flashing in the light.

Describe in the best words you know how to use, the picture that one of the following titles brings to your mind. Make your description clear and interesting. Try also to make it beautiful.

1. An Early Morning in Summer.
2. A Snowstorm.
3. How the Tide Came.
4. A Sudden Thunderstorm.
5. How a Bird Built Her Nest.
6. The American Flag.
7. How the Bee Gathers Honey.
8. The Flight of a Butterfly.
9. A Walk in the Park.
10. Crossing a Crowded Street.
11. A Store Window.

Describe something that you have really seen or that you can see before the next lesson, when your teacher may call upon you for your description.

VI. GIVING ORIGINAL DESCRIPTIONS

CHAPTER FIVE

FABLE, DIALOGUE, AND NARRATIVE; APOSTROPHE,
COMMA, AND QUOTATIONS

I. QUOTATIONS AND THE APOSTROPHE

The Hunter and the Lion

“HAVE you seen any tracks of a lion?” asked a hunter of a woodcutter whom he met.

The woodcutter answered, “Come with me and I will show you the lion himself.”

The hunter turned pale with fright. His teeth chattered.

“I don’t want to see the lion!” he stammered. “I only want to see his tracks.”

—Æsop

How many paragraphs are there in the above fable? Remember that the first word of every paragraph is indented.

In the first paragraph who is speaking?

What does he say?

Why is there a question mark after the words of the hunter?

Place your fingers around the words the hunter speaks in the first paragraph. These words — the exact words of a speaker — are called a *quotation*.

See the marks (“ ”) the writer has placed around this quotation. They are called quotation marks, and should always be used to inclose the exact words of any speaker.

Read the second paragraph.

Is there a quotation in this paragraph?

Who is speaking?

Read the exact words of the speaker.

Are these words inclosed in quotation marks?

Read the rest of the sentence.

See the mark (,) after “answered.” This mark is called a *comma*, and is used to separate the quotation from the rest of the sentence.

What is the first word in the quotation?

With what kind of letter does it begin?

The first word of every complete quotation begins with a capital letter.

The word “I” is always written with a capital letter.

In the fourth paragraph who is speaking?

Read the first group of words inclosed in quotation marks; read the second group.

The word “ don’t ” means *do not*. What letter has been omitted? The mark (') used in place of the letter omitted is called an *apostrophe*.

The apostrophe is always used in place of one or more letters that have been intentionally omitted from a word.

Why is there an exclamation mark after the first quotation in paragraph four?

II. HOW TO STUDY THE STORY, “THE HUNTER AND THE LION”

This story is to be studied so that you can write it correctly when dictated to you by your teacher. You must know just why and where every mark of punctuation and every capital is used, as well as how to spell all the words.

Look first at the title. Tell why each capital letter is used, like this :

“The” begins with a capital letter because ——. “Hunter” and “Lion” begin with capital letters because ——.

By counting the number of indented places you may know that there are four paragraphs in this story. Try to tell in one short sentence

what each paragraph tells. For the first and second paragraphs you might say :

1. A hunter asked a woodman if he had seen any lion tracks.

2. The woodcutter offered to show him not only the tracks, but the lion.

Now study each paragraph in this way :

FIRST PARAGRAPH

“ Have ” is indented because it is the first word in a paragraph.

“ Have ” begins with a capital letter because it is the first word in a sentence.

There are quotation marks around “ Have you seen any tracks of a lion ? ” because these are the exact words of the hunter.

There is a question mark after the quotation because the hunter asked a question. The question mark is inside the quotation marks because it is part of the question that is quoted.

There is a period at the end of the sentence because it is a statement.

SECOND PARAGRAPH

“ The ” is indented because ———.

“ The ” begins with a capital letter because ———.

There is a comma to separate the quotation from the rest of the sentence.

"Come" begins with a capital letter because it is the first word of a quotation.

There are quotation marks around — because —.

"I" is a capital because —.

There is a period at the end of the sentence because —.

THIRD PARAGRAPH

"The" is indented because —.

"The" begins with — because —.

There is a period at the end of this sentence because —.

"His" begins — because —.

There is a period — because —.

FOURTH PARAGRAPH

"I" is indented because —.

"I" is a capital letter because —.

There is an apostrophe between *n* and *t* in the word "don't" because a letter (*o*) has been omitted.

There are quotation marks around — because —.

There is an exclamation mark at the end of — because —.

There is a period at the end of — because —.

"I" is a capital letter because —.

There are quotation marks around — because —.

There is a period at the end of — because —.

III. WRITING THE STORY OF THE HUNTER AND THE LION FROM DICTATION

IV. CORRECTING DICTATION

Open your book to the story, "The Hunter and the Lion" (p. 35). Place your paper containing the story that your teacher dictated beside your book.

TITLE

Read your title. Is every word spelled correctly?

Have you used capital letters to begin the first and the important words?

Correct any errors you may have made.

FIRST PARAGRAPH

Have you indented your paragraph?

Does "Have" begin with a capital letter?

Have you quotation marks around the words of the hunter?

Have you a question mark after the hunter's words?

Is the question mark inside the quotation marks?

Have you a period at the end of the sentence?

Do you know why every one of these capi-

tals and marks of punctuation has been used? If not, ask your teacher.

Correct any errors you have made in the first paragraph.

SECOND PARAGRAPH

Have you indented the word "The"?

Have you written "The" with a capital letter?

Have you separated your quotation from the rest of the sentence by a comma?

Have you used a capital letter at the beginning of the quotation?

Have you a period after each sentence in the paragraph?

Does your second sentence begin with a capital letter?

Have you quotation marks around every word the woodcutter said?

Correct any errors you may have made in this paragraph.

Examine the third and fourth paragraphs just as carefully as you have examined the first and second paragraphs.

Correct any mistakes you have made and tell yourself as you make your corrections just why you are doing so.

V. A WRITTEN TEST WITHOUT HELP FROM THE TEACHER

The Wonderful Professor

"That smaller child should go to bed at once," said the professor.

"Why at once?" asked the other professor.

"Because he can't go at twice," said the professor.

The other professor gently clapped his hands. "Isn't he wonderful!" he cried. "Nobody else could have thought of the reason so quick. Of course he can't go at twice! It would hurt him to be divided."

— LEWIS CARROLL

I

Copy all the words in the title and in the first paragraph that begin with capital letters, and after each tell why a capital is used. This is the way you should do it:

"The" begins with a capital because —.

"Wonderful" and "Professor" begin with capitals because —.

"That" begins with a —.

2

Tell why the commas are used in the first and third paragraphs, like this:

FIRST PARAGRAPH. The comma is used to separate the quotation from the rest of the sentence.

THIRD PARAGRAPH. The comma —.

3

Where are quotation marks used in the first and second paragraphs, and why?

FIRST PARAGRAPH. There are quotation marks around "That smaller child should go to bed at once," because these are the exact words of the professor.

THIRD PARAGRAPH. There are quotation marks around —.

4

Why is the question mark used in the second paragraph?

There is a question mark after "Why at once" because —.

5

Copy one exclamatory sentence from the fourth paragraph.

Copy one statement from the fourth paragraph.

6

"Can't" is a contraction of *cannot*. Why is the apostrophe used in "can't"?

"Isn't" is a contraction of *is not*. Why is the apostrophe used in "isn't"?

If you cannot answer these questions, look back to the study of the fourth paragraph of the story, "The Hunter and the Lion" (p. 39).

VI. STUDYING A DIALOGUE

The Fairy Beads

Fairy: Why do you weep, my child?

Child: Are you a fairy?

Fairy: Yes, I am a fairy. But you have not answered my question.

Child: I was crying because I have lost my pearl beads.

Fairy: Are these your beads?

Child: No, my beads are not as pretty as those.

Fairy: My child, I see that you are truthful. These are fairy beads. Any one who wears them will be protected from all harm. Take them, my child. I give them to you.

In the little dialogue above, what two people are talking?

Where do you think the little girl was when the fairy saw her? Think of a place where one would be likely to meet a fairy. Perhaps it was by the brook, in the meadow, under the old oak tree, in the woods, by a fairy spring. Choose a place that you can see in your own mind.

What was the little girl doing when the fairy saw her?

Now think of a good sentence that will tell

just where the little girl was and what she was doing when the story begins. Do not use a number of short sentences, as :

“Once there was a little girl. One day she sat under a big oak tree. She was crying.”

Give one sentence, as :

“One day a little girl sat under an oak tree, weeping bitterly.”

While she was weeping who came to her?

How do you think the fairy came? Walking? Running? Flying?

When do you think the child first knew that the fairy was there?

What did the fairy say?

Make a sentence telling how the little girl knew some one was near.

What did the little girl have to do before she could see the fairy?

Read the first words she said to the fairy. If you think she was surprised to see the fairy, read the words to show surprise. How do you think the fairy looked?

Make sentences telling what the little girl asked the fairy and how she said the words.

The next sentence in your story should tell

the fairy's answer. Do not use the word *said* too often. You may say, "Yes, I am a fairy, but you have not answered my question," replied the fairy. What other words might you use in place of *replied*?

The next sentence should tell what the little girl answered. Choose a good word instead of *said*.

When the fairy said, "Are these your beads?" what did she do with them?

Make sentences telling what the fairy did and what she said, as :

The fairy held out a string of beautiful pearls. "Are these your beads?" she asked.

or,

"Are these your beads?" asked the fairy, offering a string of beautiful pearls to the child.

Do you think the child would like to have the string of pearls? Why didn't she take them? How do you think she felt when she refused them? Perhaps you will make your next sentences something like this :

"No, those are not my beads," said the child slowly. "My beads were not so pretty."

or like this :

The child looked at the beautiful pearls. She wished they were hers. But she answered, "No, my beads are not as pretty as those."

How do you think the fairy looked at the child when she found she was honest? How did the fairy feel?

Finish the story, telling how she looked and what she said as she gave the pearls to the child.

Now begin at the beginning and tell the whole story. You may look at the little dialogue while you are making your story so that you will be sure to tell exactly what was said. The story as you tell it now is called a *narrative*.

VII. WRITING A NARRATIVE FROM A DIALOGUE

Write the story of "The Fairy Beads." Before writing one word of a sentence, think the sentence through to the very end. You may keep your book open at the dialogue.

Things to Remember

1. Every quotation must be inclosed in quotation marks in a narrative. In a dialogue,

the name at the left tells who is speaking, and so the quotation marks are not needed.

2. Try to use as many different words for *said* as you can. Here are a few : replied, answered, responded, inquired, asked, cried, whispered.

3. There were two new uses for the comma in this lesson.

When the fairy speaks to the little girl, she calls her, "my child." You will find that whenever she does, the words "my child" are separated from the rest of the sentence by a comma.

The names of persons spoken to or addressed are always separated from the rest of the sentence by commas.

The words yes and no (the opposite of yes) are separated from the rest of the sentence by commas.

Do not forget to use commas in your story.

VIII. UNSTUDIED DICTATION

IX. WRITING CONTRACTIONS

In "Pippa's Song" (p. 30) there is a contraction in every line. Write these contractions in a column, and opposite each write the words for which the contraction stands, thus :

year's	year is
day's	

Things to Remember

A direct quotation — the exact words of a speaker — is always inclosed in quotation marks (“ ”).

1. “Good morning,” said I.

Every complete direct quotation begins with a capital letter.

2. I said, “Good morning.”

A short direct quotation is usually separated from the rest of the sentence by a comma or commas (,). If the quotation is a question, it is followed by a question mark ; if it is an exclamation, it is followed by an exclamation mark.

3. “Come on, boys,” cried Harry.

4. Harry cried, “Come on, boys,” and led the way.

5. “Where are you going, boys?” asked Harry.

6. “Run, boys, run!” shouted Harry.

The word “I” is always written with a capital.

The words “yes” and “no” are separated from the rest of the sentence by commas.

7. Yes, I am well.

8. No, I have not been ill.

The name of the person spoken to or addressed is always separated from the rest of the sentence by a comma, or commas.

9. My child, listen.

10. Listen, my children, and you shall hear a story.

Words shortened by intentionally omitting a letter or letters are called *contractions*.

In a contraction an apostrophe (') is always used to show where a letter or letters have been omitted.

Do not, don't; *is not*, isn't; *cannot*, can't; *we will*, we'll.

CHAPTER SIX

STUDYING AND WRITING FABLES

I. A FABLE TO STUDY

The Donkey and the Race Horse

A DONKEY boasted that he could outrun a horse. The horse consented to run a race with the foolish beast. Of course the donkey was defeated and loudly laughed at by the other animals.

"I now see what was the matter with me," he said. "I ran a thorn into my foot some months ago and it still pains me."

— LESSING

This story is called a fable. A fable is a short story, usually about animals, that teaches some truth or lesson.

Did the donkey give the true reason for his defeat? Why was he defeated? Even if he had never hurt his foot, could he have defeated the race horse?

Did you ever know a boy or girl who always gave some excuse for being defeated in a game, or for doing poorer work than another?

What does this fable teach?

Study this fable as you studied the story of "The Hunter and the Lion" (p. 37).

THE TITLE

"The" begins with a capital letter because —.

"Donkey" and "Race Horse" begin with capital letters because —.

THE PARAGRAPHS

How many paragraphs in this fable?

What does the first paragraph tell?

What does the second paragraph tell?

Which words are indented and why?

FIRST PARAGRAPH

Which words in the first paragraph begin with capital letters? Why?

How many sentences in the first paragraph?

What kind of sentences are they?

What mark is placed after each sentence?

SECOND PARAGRAPH

In this paragraph who is speaking?

What does he say?

What do we call the exact words of a speaker?

What marks are placed around these words?

What words in this paragraph are not part of a quotation? Why not?

Study this fable thoughtfully so that when your teacher dictates it, you can write it without a mistake.

II. WRITING THE FABLE OF "THE DONKEY AND THE RACE HORSE" FROM DICTATION

III. CORRECTING THE DICTATION

IV. MAKING ORIGINAL FABLES

In the fable, "The Donkey and the Race Horse," there are just two paragraphs.

The first paragraph tells that a boaster (the donkey), in trying to outdo one better than himself (the race horse), was defeated and laughed at.

The second paragraph tells us that the defeated one (the donkey) tried to excuse his failure by saying something silly and untrue.

From the following suggestions you may make some original fables that teach the same lesson :

I. The Robin and the Swallow

Which flies faster, the robin or the swallow? Think of some foolish excuse that the robin might make if he were defeated in a race with the swallow. ("I fell out of the nest when I was a baby bird and hurt my wing." — "I lost some feathers from my right wing and could not fly straight." — "The sun was shining in my eyes and I could not see the goal.")

Now think out the fable of the robin and the swallow in good sentences. Keep the fable short. Be ready to tell it when called upon.

2. The Toad and the Grasshopper

Which can hop farther, the toad or the grasshopper? If they should try their powers, what foolish excuse might the defeated one give?

Make a short fable about it.

3. The Owl and the Eagle

Which can see farther? Why might the owl boast that he could see farther than the eagle? (Because his eyes are bigger? Because he can see even in the dark?) If they should have a test, what excuse might the owl give for his defeat?

Make a fable about the owl and the eagle.

Make fables from the following titles:

4. The Snail and the Rabbit

(They run a race.)

5. The Crow and the Nightingale

(The crow boasts that he can sing better than the nightingale.)

6. The Puppy and the Cat

(The puppy boasts that he can catch more mice than the cat.)

7. The Turtle and the Fish

(The turtle boasts that he can swim faster than the fish.)

V. WRITING AN ORIGINAL FABLE

Look back to the fable, "The Donkey and the Race Horse" (p. 51). Read it through carefully. Notice that it is written in two paragraphs. See how short it is,—how few sentences are used.

Now look over the different titles of the fables you made up in the last exercise. Select one of these titles and write a fable about it. In doing this, here are some things you must keep in mind:

1. Begin the first and important words in your title with capital letters. You have only to copy your title; but as you do so, tell yourself why you use capitals where you do.

2. Indent your paragraphs. Make only two paragraphs.

3. *Think out* every sentence before you try to write it. Be sure to begin and end each sentence correctly.

4. Remember that every direct quotation—the exact words of a speaker—must be inclosed in quotation marks.

If you will do all these things, you will have few mistakes to correct when you have finished writing your fable.

VI. ENLARGING A PARAGRAPH

In the fable, "The Donkey and the Race Horse" (p. 51), the writer made the first paragraph very short; yet in it he told a great deal.

"A donkey boasted that he could outrun a horse. The horse consented to run a race with the foolish beast. Of course the donkey was defeated and loudly laughed at by the other animals."

As a fable must be a short story, the writer did well to make the paragraph short. We might sometimes, however, like to tell more fully just what happened. Thus, in place of the first sentence we might tell how the donkey boasted, giving the donkey's own words.

Just what might the donkey have said? Here are some things he might have said; you may think of others:

"How slow that horse is! I can easily outrun him!"

"Is that as fast as you can run? I can easily beat you."

"No other animal can run as fast as I. I can outrun the swiftest race horse."

In place of the second sentence, we might give the horse's answer to the donkey's foolish boast.

What might the horse have said? How would you have answered had you been the horse?

When the donkey was defeated, as told in the last sentence of the paragraph, just what might the other animals have said?

VII. ENLARGING A PART OF A STORY

Write the first part of one of the fables whose titles are given on pages 53 and 54. Tell what the boaster said when he claimed that he could do something better than another. Use his exact words.

Tell the reply of the one to whom the boaster spoke, giving the exact words of the reply.

Finally, give the exact words of those who saw the test and its outcome.

For example, if you were writing on the title, "The Robin and the Swallow," you might write something like this:

One day a robin boasted to a swallow, "I can fly faster than any other bird."

The swallow answered: "Let us fly to the tall pine at the edge of the forest. We shall soon see if you are speaking the truth."

The swallow reached the pine tree long before the robin. Then the other birds twittered and sang, "The robin is a boaster, not a swift flier!"

Some Things to Remember in Writing

1. Before beginning to write, *think out* every sentence, just as you will write it.

2. Remember that what each animal says should be written in a separate paragraph. Notice that the words of the robin are found in the first paragraph; the words of the swallow, in the second paragraph; the words of the other birds, in the third paragraph.

3. Remember how every sentence begins, how each kind of sentence ends, and that every quotation must be inclosed in quotation marks.

VIII. REWRITING A FABLE

Read the following fable:

The Wolf and the Crane

A wolf, who had a bone stuck in his throat, offered to pay a crane well if she would draw it out. The crane consented and soon removed the bone. When she asked the wolf for her pay, he laughed and told her

she was lucky to have escaped with her life, and that was pay enough.

Rewrite this fable, giving the words that the wolf and the crane may have used. Remember that the words of each should be written in separate paragraphs.

IX. WRITING A FABLE

Below is given a conversation between an ant and a snail. Make this conversation into a fable.

Write an opening paragraph telling where the ant and the snail met. How many more paragraphs will you have? Remember to use quotation marks in giving the words of the different speakers.

Do not use the word *said* in each paragraph. When may you use *asked*? When *exclaimed*? What other words may you use in place of *said*?

Ant: What is the matter, friend snail? You look worried.

Snail: I am worried. See this great post in my way. I wish I had wings like a bird, that I might fly over it.

Ant: Wings, indeed! Have you no feet? Why wish to fly when you can crawl?

Snail: Crawl? Don't you see how high this post is?

Ant: What difference does the height make to you? Crawl around, my friend, crawl around.

CHAPTER SEVEN

PICTURE STORIES

I. STORIES FROM PICTURES

STUDY the pictures on the opposite page.

THE UPPER PICTURE

Who has come to visit the little girl? What does he want? He seems to be looking at her beads; perhaps they are not real beads, but something the mouse likes, as peas, beans, haws. Perhaps they are real beads, but to the mouse they look like something else.

The mouse may have come to complain of something. What might he say about the little girl's cat? What about the traps in the pantry? He isn't afraid of cat or traps. He is too spry to let the cat come near him and too wise to go near the traps. For whom is he afraid? What may he ask the little girl to do about the cat or traps or whatever troubles him?

What answer may the little girl give, telling why it is right to keep a cat and to set traps?



THE LOWER PICTURE

Why did the little girl go to the mouse's home? Did he invite her? Why? Did she wish to go? Why?

How did the little girl become small enough to get into a mouse's hole? Think of all the stories you have read in which people became larger or smaller by some marvelous means. You remember Alice had just such an adventure in Wonderland. When she wanted to enter the beautiful garden, she couldn't because she was so large. She found a bottle that was marked, "Drink me." She drank the water and found herself "shutting up like a telescope" until she grew so small she entered the garden without any trouble. When she wanted to grow large again, she found a cake on which was printed in currants, "Eat me." As soon as she had eaten the cake, she was her proper self again. Now think of how the mouse might have made the little girl smaller. Did he give her something to eat? What? Something to drink? What? Did he have a magic wand? Did he know some magic words?

How did the little girl enter the mouse's home? What did she see there? How did the

family of mice treat her? Did they cause her to change her mind about mouse-catching cats and traps? What promise did she make before leaving their home? How did she regain her usual size? Did she keep her promise?

Did the little girl have this experience with a marvelous mouse or did she fall asleep and dream the story?

Give the little girl a name and tell the whole story. Your story may begin as follows:

One day Alice lay on the floor before the fireplace, reading a storybook. Suddenly she saw something moving near the book. She looked more closely and discovered that it was a little gray mouse. But what a strange mouse it was! He did not seem to be at all afraid. He sat up on his haunches and began to squeak. "Squeak," did I say? I should have said *speak*, for Alice understood every word he said.

"Dear Alice," he began, "I have come to ——"

Finish what the mouse said, telling his reason for coming to visit Alice. Go on with the story, telling all that happened.

Here are two endings to the story. Yours may be like either of these, or altogether different.

(1) When Alice found herself standing once more before the fireplace, she drew a long breath and said: "Well, I have had a wonderful adventure. Now I must keep my promise to the mouse. I will go at once and destroy every trap in the pantry."

(2) Slowly Alice opened her eyes. She was lying on the floor before the fireplace, her head resting on her picture book. "Dear me!" she sighed. "It was only a dream. But what an exciting dream it was!"

II. MORE PICTURE STORIES

In this picture Mr. Puppy visits the playroom and has a surprising adventure.

What toy does he like especially?

What do the soldiers think of Mr. Puppy?

How does Mrs. Noah feel?

What opinion does Mrs. Noah's dog have of the live puppy?

Tell the story of the puppy's visit to the playroom as one of the following may have told it: Mrs. Noah, the dog from the ark, the soldier, the officer, the doll, the puppy.

Here is the story as Mrs. Noah might have told it:

Mrs. Noah's Story

Come, my beloved family and dear animal friends, gather round me here in our safe, sunny ark, while I tell



ADA
BUDELM

of a gallant deed I saw. Last night while all the humans were asleep and the toys were alive, I and my faithful dog left the ark to visit my friend, the beautiful French doll.

On our way, we stopped for a few moments to see the new leaden soldiers drill. Their officer is a dashing fellow, and he drew his sword and gave his orders in a loud, clear voice. It was a joy to watch him and to see how promptly his soldiers obeyed him. Suddenly officer and soldiers wheeled to the right and gave a gallant salute. I looked to see whom they were thus honoring, and there was the dear French doll running towards me.

While we all stood watching the beautiful fairy figure, we heard a loud scratching at the door. Then the door flew open and in rushed such a monster! He was larger than any animal in the ark. In fact, he was larger than all the ark animals together. Yes, he was even larger than the ark itself. Straight into the room he rushed, falling all over himself in his haste and awkwardness.

Suddenly he spied the charming doll. He stopped, wagged his great tail, tossed his huge head, and—rushed right at the dainty darling. My, how my wooden heart beat in my wooden breast! How I wished I could stop the monster! At the risk of my life, I threw up my arms and waved my stick and tried to shout, but the words stuck in my throat.

Nearer and nearer to our beloved doll plunged the monster. Could nothing stop him?

Yes! yes! The gallant officer rushed forward, waving his sword, and shouting to his men, "Ready! aim!" Every gun was brought to a brave shoulder and pointed at the savage monster. "F——," began the officer, but before he could give the last fatal order, we heard a noise from the hall, — "Mew! mew!" The monster stopped as suddenly as if he had indeed been shot, pricked up his great ears, and charged through the doorway. We heard strange sounds of a lively scuffle, then loud noises, — "Mew! mew!" "Bow! wow! wow!" Then the opening of a door and the master's voice saying, "Here, Fido, come to your box. Kitty, go to your basket." Then all was still in the nursery, for the human voice had turned us once more into lifeless toys.

Your story, told by some one else in the picture, may be quite different. For example, the puppy may tell how he found the strange people in the nursery and tried to make friends with them. When he went up to the officer, however, the sharp sword pricked his nose. What experience did he have with each of the others? At last the puppy may have thought they were all pretty stupid and not at all good companions; so he was glad to leave them and rush off to play with kitty, who was alive and very good fun.

III. STILL MORE PICTURE STORIES

See the child on the track. What is the matter with him? Is he asleep? Has he been hurt? Has he fainted?

What danger is he in? How long will it take the train to run around the curve and reach the boy?

Will the dog rescue the child? How?

Make the whole story, telling where the boy has been or where he is going (What in the picture tells this?), how he happened to be on the tracks when the train was coming, how he was rescued, and who praised the noble dog.

IV. WRITING A PICTURE STORY

Choose one of the pictures in this chapter and write the story it tells you.

1. Choose a good title.
2. Think every sentence through before writing it.
3. Try to make your story interesting.
4. Remember what you have learned of the use of capitals and marks of punctuation.

V. READING PICTURE STORIES

VI. CORRECTING AND COPYING PICTURE STORIES



CHAPTER EIGHT

RHYMES; WRITTEN REPRODUCTIONS; QUOTATIONS AND CAPITALS

I. STUDYING A FABLE IN RHYME

The Ant and the Cricket

A SILLY young cricket, accustomed to sing
Through the warm, sunny months of gay summer and
spring,

Began to complain, when he found that at home
His cupboard was empty and winter was come.

Not a crumb to be found
On the snow-covered ground;
Not a flower could he see;
Not a leaf on the tree:

“O what will become,” said the cricket, “of me!”

At last by starvation and famine made bold,
All dripping with wet and all trembling with cold,
Away he set off to a miserly ant,

To see if, to keep him alive, he would grant

Him shelter from rain;
A mouthful of grain
He wished only to borrow,
He'd repay it to-morrow;

If not, he must die of starvation and sorrow.

Said the ant to the cricket: "I'm your servant and friend,

But we ants never borrow, we ants never lend ;

But tell me, dear sir, did you lay nothing by

When the weather was warm?" Said the cricket:

"Not I.

My heart was so light

That I sang day and night,

For all nature looked gay."

"You sang, sir, you say ?

Go then," said the ant, "and dance winter away."

Thus ending, he hastily lifted the wicket

And out of the door turned the poor little cricket.

Though this is a fable, the moral is good :

If you live without work, you must live without food.

The divisions of a poem are called *stanzas*.
How many stanzas in this poem of the ant and the cricket?

How many lines in the first stanza?

How many lines in the last stanza?

How does the first word in every line begin?

The first word in every line of poetry begins with a capital letter.

In the eighth line of the second stanza is the contraction "he'd." Read this line.

“He’d” is a contraction of *he would*. The apostrophe (’) takes the place of what omitted letters ?

In the first line of the third stanza, what contraction do you find ?

What words have been contracted ?

The apostrophe takes the place of what letters ?

Read the words of the ant in the first four lines of the third stanza.

To whom is the ant speaking ?

What does he call the cricket in the third line ?

How are the words “ dear sir ” separated from the rest of the sentence ?

Read the eighth line in the third stanza.

What does the ant call the cricket in this line ?

How is “ sir ” separated from the rest of the sentence ?

You have already learned that the name of the person spoken to, or addressed, is always separated from the rest of the sentence by a comma.

When the name comes in the middle of the sentence, as :

“ But tell me, dear sir, did you lay nothing by when the weather was warm ? ”

or

“ You sang, sir, you say ? ”

two commas are necessary, — one to separate the name from the first part of the sentence, and one to separate it from the last part.

When the name of the person addressed comes at the beginning or at the end of a sentence, only one comma is needed, as :

“ Dear sir, did you sing ? ”

“ You say you sang, sir ? ”

Read the third line in the last stanza.

What does the word “ moral ” mean ?

The moral of the fable is found in the last line. Read it.

II. ORAL REPRODUCTION OF “THE ANT AND THE CRICKET”

III. WRITING THE STORY, “THE ANT AND THE CRICKET”

If you answer each of the following questions in a complete sentence, you will tell the story of the ant and the cricket. The questions are arranged in groups. The answers to each group

of questions make a paragraph. Do not copy the questions. When you are not sure of an answer, look at the rhyme in your book.

Write your title first, then each paragraph in order, until you have made the whole story.

1

What had a silly cricket done all spring and summer?

At last what kind of days came?

Then how did the cricket feel? Why?

2

To whom did the cricket go for help?

For what did he ask? (Do not say, *He asked for food and shelter*, but write the exact words that you think he may have said. Perhaps you will want to make several sentences in answer to this question.)

3

What did the ant tell him about the customs of all the ants? Give the ant's exact words.

What question did he ask?

4

What was the cricket's answer?

5

What did the ant then say to the cricket?

6

What did the ant do to the cricket?

In writing, remember that the name of the person addressed is always separated from the rest of the sentence by one or two commas.

IV. HOW NAMES ARE WRITTEN

The Spilled Ink

"Mary, did you spill the ink on the carpet?" asked Tom.

"No, Tom," answered Mary. "Did you, Will?"

"I did not, Mary, but I know who did," said Will.

"Who was it, Will?"

Will did not answer in words. He pointed a finger at Fido, and guilty little Fido crept under the sofa.

What are the names of the people in this story? How does each name begin?

The names of people always begin with capital letters.

Study this story, telling what words begin with capitals and why; which words are indented and why; what marks of punctuation are used and why.

TITLE

"The" begins with a capital because —.

"Spilled" and "Ink" begin with capitals because —.

FIRST PARAGRAPH

"Mary" is indented because —.

"Mary" begins with a capital because —.

There is a comma to separate "Mary" from the rest of the sentence because "Mary" is the name of the person addressed.

There are quotation marks around — because —.

The quotation ends with a question mark because —.

"Tom" begins with a capital letter because it is the name of a person.

There is a period after the sentence because —.

Study the other paragraphs in the same way.

V. WRITING STUDIED DICTATION

VI. CORRECTING DICTATION

VII. WRITING DIRECT QUOTATIONS

John asked Harry to go fishing.

The above sentence may be written in several ways, as follows :

1. John said, "Harry, will you go fishing?"
2. John said, "Will you go fishing, Harry?"
3. "Harry, will you go fishing?" said John.
4. "Harry," said John, "will you go fishing?"

In sentences (1), (2), and (3) only one set of quotation marks is used, because all that John

said is written together. In sentence (4) two sets of quotation marks are used, because the words "said John" divide what John said into two parts.

Rewrite each of the sentences below, quoting in each one the exact words that the speaker used. Rewrite each one in only one way, not in several ways, as given above. Choose the way you think will sound best.

Remember that the name of the person addressed must be separated from the rest of the sentence by a comma or commas; and that every word of a quotation must be inclosed in quotation marks.

Going Fishing

1. John asked Harry to go fishing.
2. Harry told John that he could not go.
3. John asked Harry why he could not go.
4. Harry told John he had to weed the garden.
5. John said he would help Harry.
6. Harry told John he was a good fellow.
7. John told Harry he liked to help a friend.

VIII. THINGS TO REMEMBER

1. **The names of persons addressed or spoken to are always separated from the rest of a sentence by a comma or commas.**

2. **Every name of a person must begin with a capital letter.**

CHAPTER NINE

DRAMATIZING, PLAY WRITING, DESCRIPTIONS, ORIGINAL STORIES

I. STUDYING A STORY

The Two Merchants

I

A PERSIAN merchant, who had to go on a long journey, carried his treasure to another merchant, his neighbor, saying: "My friend, I know that you are an honest man. Here is a hundred pounds of silver. Will you keep it for me until I return?"

"Certainly," replied the neighbor. "I will guard it with great care."

After the merchant left, the neighbor sat staring at the silver. He thought of the long journey the merchant had to take, of the hardships he would meet on the way, of the many things that might happen to prevent his return. At last he made up his mind to steal the hundred pieces of silver, persuading himself that the merchant would never come back.

2

After several months, however, the merchant did return. He went straight to the house of his neighbor and asked for his silver.

"Alas!" cried the dishonest man, "your silver is all gone! A rat ate it, every bit! I am sorry, but what can I do?"

The merchant was about to make an angry reply when he thought: "I cannot prove that he has stolen my silver and is now lying to me. So why talk? I will think of a plan to make him return to me mine own."

So the merchant, pretending to believe his neighbor, went away.

3

Some days afterwards the merchant met his dishonest neighbor's only son. He carried the child to his house and hid him. Then he went to call on his neighbor, whom he found in great distress.

"My friend," said the merchant, "will you come and dine with me to-day?"

"I pray you excuse me," said his neighbor. "You see I am in great trouble."

"What is the matter?" asked the merchant.

"My only child is lost," was the reply.

"I think I can tell you what happened to him," said the merchant. "Some hours ago I saw a screech owl pounce upon your son and carry him off to an old ruin."

"Nonsense!" cried the father. "My boy weighed fifty pounds! How could a screech owl carry him away?"

"I cannot tell you how," answered the merchant. "But, friend, there is nothing very wonderful about it. Surely a screech owl can carry off a boy weighing

but fifty pounds, if a tiny rat can devour one hundred pounds of silver!"

The dishonest man, seeing that he was detected, confessed his sin and gave the merchant the hundred pounds of silver in exchange for his son.

— *Adapted from* LA FONTAINE

What do you think of the merchant's plan for getting back his silver?

Did he think his neighbor would believe his story about the screech owl?

Did he want him to believe it?

Why did he tell it?

Notice that the story is divided into three parts. The first part tells what happened the first time the two merchants met; the second tells what happened the second time; and the third tells what happened the third time they met.

Preparing to Dramatize the Story

FIRST PART

In playing the part of the dishonest neighbor, what words will you use to show just what you are thinking as you look at the silver after the merchant leaves? Read the last paragraph; this tells you what he thought, but you must express it in your own words.

SECOND PART

If you play the part of the merchant, what will you say in asking for your silver on your return from your journey?

The story tells just what the merchant thought of his neighbor's answer. In playing the merchant's part, when you speak these words you will turn your face away from the neighbor and talk softly, as if you did not want him to hear what you were saying. This is called talking *in an aside*.

If you are the merchant, what will you say to your neighbor when you pretend to believe his story about the rat?

THIRD PART

Read the last paragraph. If you are the dishonest neighbor, in what words will you confess that you have stolen the silver and that you are willing to give it up in exchange for your son?

Get a pupil to take the part of one of the merchants while you take that of the other. Rehearse the play together, at recess or after school, so that you will be prepared to give it well before the class, when you have the opportunity.

II. DRAMATIZING THE STORY, "THE TWO MERCHANTS"

III. REPRODUCING THE STORY ORALLY

IV. WRITING A PLAY

The story of the two merchants is written in three parts. If it were written as a play, these parts would be called Act I, Act II, Act III.

What would Act I tell?

What would Act II tell?

What would Act III tell?

In writing a play you must tell the time and place of each act. All the acts of this play took place at the home of the dishonest neighbor. The different parts may be written in this way:

Act I

Place: Home of the Dishonest Neighbor.

Time: Long ago.

Act II

Place: Home of the Dishonest Neighbor.

Time: Several months later than Act I.

Act III

Place: Home of the Dishonest Neighbor.

Time: Several days later than Act II.

You are going to write one act of this play. Copy from above the heading of the act that

you wish to write. Then turn back to the story, and copy, if you wish, the conversation from the book. In places where no conversation is written out, you must write what you think might have been said.

For example, the last paragraph of the first part tells what the neighbor thought. You must write just what he said to himself, as though he were thinking out loud.

Again, the first paragraph of the second part tells that the merchant asked the neighbor to return his silver. You must write just what you think the neighbor said. So, in the last paragraph of this second part, you are told that the merchant pretended to believe that a rat really had eaten his silver. You must make the merchant say something to show this.

Finally, to put into the play what is told in the very last paragraph of the story, you should write what the dishonest man said in confessing his sin and in giving back the silver in exchange for his son.

Remember, in writing this play, that no quotation marks are to be used. Write the name of the speaker, and after the name write what the speaker says, like this:

Merchant: My friend, I know that you are an honest man. Here is a hundred pounds of silver. Will you keep it for me, while I go on a long journey?

Neighbor: Certainly. I will guard it with great care.

V. STUDYING DESCRIPTIONS

Following are five descriptions of houses or parts of houses. Each one was written by a skillful and well-known author.

Read each description, very carefully. After reading a description, close your eyes and try to see in your mind the house or room described.

I. A Hut

It was a hut built of clay and wattles. The door was low and always open, for there was no window. The roof did not entirely keep out the rain, and the only thing comfortable about it was a wide hearth, for which the brothers could never find wood enough to make a good fire.

—FRANCES BROWNE
(In *The Christmas Cuckoo*)

What is a hut? *Wattles* are twigs. Do you see the walls of this hut with your eyes closed? How large do you think it is? Is the picture of this hut altogether a cheerful one? What

is there about it that gives you a homelike, comfortable feeling?

Read the first two sentences again. See how simple, short, and clear these sentences are and what common words are used. This is what makes this description so fine. Read again the last sentence.

How much more interesting it is to read, "It was a wide hearth, for which the brothers could never find wood enough to make a good fire," than it would be to read, "The hearth was eight feet wide and four feet deep." In some descriptions it is necessary to give exact measurements, as in a description of a fireplace that you want a mason to build for you; but in this description the writer only wants to show you the big, wide, comfortable hearth. Does she not do it?

2. Old Dutch Houses in Old New York

The houses of the higher class were generally constructed of wood, excepting the gable end, which was of small, black and yellow Dutch bricks, and always faced on the street. . . . The house was always furnished with abundance of large doors and small windows on every floor, the date of its erection was curiously designated by iron figures on the front, and on the top of the roof was perched a fierce little

weathercock, to let the family into the important secret which way the wind blew.

—WASHINGTON IRVING

(In *Knickerbocker's History of New York*)

Have you a good mind picture of one of the houses described? Can you make a drawing of it? On public buildings, where is the date placed? Can you see the iron figures on one of these old Dutch houses?

Why does the writer say, "a fierce little weathercock"? Can you draw or see a picture of a proud little cock that seems to be saying, "I can crow louder and fight harder than any other cock in the land"? If so, you see Mr. Irving's weathercock.

The book from which this description is taken is one of the most amusing books ever written; even in this short description, Mr. Irving gets in a bit of fun. Instead of saying, as most writers would, that the weathercock was placed on the roof to tell which way the wind blew, he tells us, "On the top of the roof was perched a fierce little weathercock, to let the family into the important secret which way the wind blew." He tries to make us think, not of a tin, or wooden, weathercock, placed

on the roof by man's hand, but of a real, live, fierce little cock, who has *perched* himself on the roof, and who tells the secrets of the wind to the people in the house. So he makes us see things as he sees them.

3. The Log House

The log house was made of unsquared trunks of pine — roof, walls, and floor. The latter stood in several places as much as a foot or a foot and a half above the surface of the sand. There was a porch at the door, and under this porch the little spring welled up into an artificial basin of a rather odd kind — no other than a great ship's kettle of iron, with the bottom knocked out, and sunk “to her bearings,” as the captain said, among the sand.

Little had been left besides the framework of the house; but in one corner there was a stone slab laid down by way of hearth, and an old rusty iron basket to contain the fire.

— ROBERT LOUIS STEVENSON

(In *Treasure Island*)

Here we have a description of a rough log house. “Unsquared trunks” means tree trunks just as they are cut down — not made square by ax or saw, that they may be the better fitted together.

“There was a porch at the door,” — can you

see it? Probably it consisted of two tree trunks holding a roof over the spring. There will be no floor.

Have you ever seen a barrel or drainpipe sunk into a spring to collect the water? What was used at the log house instead of a barrel or pipe?

The second paragraph gives a glimpse of the inside of the house — bare walls, the hearth with the rusty iron basket to hold the fire.

Read the description again, then close your eyes and try to see the outside of the log house. Now step into the porch and get a good picture of the spring. Pass in through the door and see the inside of the building.

Read the description again to see what clear, simple language the author uses, — no unnecessary words, all good words to make clear the picture that the writer has in his own mind.

4. The Study

The study was certainly not very large, being about six feet long by four broad, but it looked very comfortable, Tom thought. The space under the window was occupied by a square table covered with a red and blue checked tablecloth; a hard-seated sofa covered with red occupied one side, running up to the end, and

making a seat for one, or, by sitting close, for two, at the table ; and a stout wooden chair afforded a seat for another boy, so that three could sit and work together. Over the door was a row of hat pegs, and on each side bookcases with cupboards at the bottom ; shelves and cupboards being filled with schoolbooks, a cup or two, a mousetrap, brass candlesticks, leathern straps, a bag, and some curious articles, which puzzled Tom until his friend explained that they were climbing irons, and showed their use. A cricket bat and small fishing rod stood in the corner.

— THOMAS HUGHES

(In *Tom Brown's School Days*)

The above is the description of a boy's study in a boarding school. Would you not like to share this room ?

Read the description and picture the study in your mind as you read. With pencil try to show the position of the window, the table, the sofa, the chair, the hat pegs, the bookcases and cupboards. It is not necessary to draw these objects ; just draw an outline for the room and write the names of the pieces of furniture where you think they were placed. This exercise is given to test your power to get a clear picture from a written description. If you can do this, you will be able to write a description that will show good, clear pictures to those who read it.

In all the descriptions you have read the writers not only give clear pictures, they make their descriptions interesting. Anybody would like to see the great, wide hearth — so large that it is hard to get wood enough for it, as described by Frances Browne (p. 84). Who would not be charmed to meet the “fierce little weather-cock” that “perched” on the old Dutch house (p. 85)? What is most interesting in the description of “The Log House” (p. 87)? In that of “The Study” (p. 88)? After you have read the description of “The Garret,” think what is most interesting in that.

5. The Garret

It is an old garret with big brown rafters; and the boards between are stained darkly with the rainstorms of fifty years. And as the sportive April shower quickens its flood, it seems as if its torrents would come dashing through the shingles upon you, and upon your play. But it will not; for you know that the old roof is strong, and that it has kept you, and all that love you, for long years, from the rain and from the cold; you know that the hardest storms of winter will only make a little oozing leak, that trickles down the brown stairs — like tears.

The heavy rafters, the dashing rain, the piles of spare mattresses to carouse upon, the big trunks to hide in,

the old white coats and hats hanging in obscure corners, like ghosts, — are great !

There is great fun in groping through a tall barrel of books and pamphlets, on the outlook for startling pictures ; and there are chestnuts in the garret drying, which you have discovered on a ledge of the chimney ; and you slide a few into your pockets, and munch them quietly.

Old family garrets have their stock of castaway clothes of twenty years gone by ; and it is rare sport to put them on ; buttoning in a pillow or two for the sake of good fullness.

— DONALD G. MITCHELL (IK MARVEL)
(In *Reveries of a Bachelor*)

This is a splendid description of a garret in an old house. Is it at all like the garret in your house ? Read this description as many times as is necessary to give you a good mind picture of this particular garret.

Before the next lesson, choose some building or some room that you will describe to the class at that time. You may take the garret at home, or the sitting room, or the hall, or any room in your own home ; or you may take some room you have visited that seems different from any other room you know.

The houses of which you have read descriptions

were not ordinary, everyday houses. There was something strange or unusual about each. In choosing a house to describe, take one that is different from most houses, — it may be an old cabin, or a fort, or a lighthouse, or an armory, or any unusual building.

Remember that the writers of the descriptions you have read —

(1) had good clear pictures in their minds before they started to write ;

(2) used simple words, used no unnecessary words, used words that helped to paint good mind pictures for their readers;

(3) made their descriptions interesting.

VI. ORAL DESCRIPTIONS

Some directions for the preparation of descriptions of houses or rooms were given at the end of the last exercise. Here are further suggestions that will help :

1. If you are going to describe a building, read again descriptions 1 (p. 84), 2 (p. 85), and 3 (p. 87). If you are going to describe a room, read descriptions 4 (p. 88) and 5 (p. 90).

2. Have a clear picture in your own mind of what you are going to describe.

3. Use simple, strong language that will make your hearers see the picture as you see it.
4. Make your description interesting.

VII. WRITTEN DESCRIPTIONS

Write a description of the house or room that you described, or prepared to describe, orally at the last lesson.

A good description must be true; it must show clear pictures; it must be interesting. Try to make your description meet these requirements.

VIII. TELLING AN ORIGINAL STORY

When you read the description of the garret (p. 90), you know that the writer has in mind a real garret. You feel that he loved that old garret when he was a boy, and that he had many good times in it. Can you not see him and his playmates in that old garret on a rainy day?

He talks about the piles of spare mattresses. Think of the fun they could have tumbling and jumping on them. See them playing hide and seek in and around the big trunks. Suppose a boy hid in a trunk and the lid slammed down

and they could not open it for a while. Suppose the boy was left alone in the trunk all night, while the people in the house thought he had gone home.

Can you see a little boy going into the garret for some nuts, perhaps just as it was growing dark? Suddenly he starts back frightened. What has frightened him? Can it be those old white coats and hats hanging in the corner?

Again, see the children looking through a barrel or a big trunk or chest. Perhaps they find something that surprises them very much. It may be something that has been lost for a time and that the boy's parents may be glad to see again. It may be something mother or father has hidden away for a Christmas or birthday surprise.

Once more, see the children dressing in the quaint old clothes packed away in the garret. What queer clothes may they find? Why are they dressing, — just for fun, to surprise mother, for a play they are planning to give, for a party?

Think of all the things you can see the children doing in the garret and make a story about one of them. Or if you wish, you may tell a true story of something you really did in your garret.

Here are some titles for stories about a rainy day spent in the garret. You may tell a story from one of these; or you may make another title from the suggestions just given and tell a story about it; or you may tell of a day you really spent in a garret.

1. The Ghost in the Garret.
2. Hide and Seek in the Garret.
3. The Treasure Found in the Old Chest.
4. Our Grandparents' Clothes.

IX. WRITING ORIGINAL STORIES

Write the story you told of a rainy day spent in the garret.

X. WRITING STORIES FROM SUGGESTIONS

Write a story from one of the following suggestions:

1. Because a will was lost a family had to leave their old and much-loved home. One rainy day the son of the house was looking through an old desk in the garret. In the desk he found a secret drawer.

2. A girl getting ready for a fancy dress party tried on an old dress of her grandmother's. In a pocket she found —.

CHAPTER TEN

MONTHS, DAYS, DATES, ABBREVIATIONS, LETTER WRITING

I. THE MONTHS

HERE are some memory gems about the months. Read them through carefully and choose the one you like best.

JANUARY

There's a New Year coming, coming,
Out of some beautiful sphere,
His baby eyes bright
With hope and delight,
We welcome you, Happy New Year.

— LUCY LARCOM

Why is the New Year likened to a baby? We say "Happy New Year," because we hope the year will be full of happiness. What then is meant by "His baby eyes bright with hope and delight"?

FEBRUARY

A Glee for Winter

Hence, rude Winter! crabbed old fellow,
Never merry, never mellow!

Well-a-day ! in rain and snow
 What will keep one's heart aglow ?

.
 Mirth at all times all together,
 Make sweet May of Winter weather.

— ALFRED DOMETT

To what does the poet liken Winter ? What
 is meant by “ crabbed ” ?

MARCH

March

The stormy March is come at last,
 With wind, and cloud, and changing skies ;
 I hear the rushing of the blast
 That through the snowy valley flies.

Ah, passing few are they who speak,
 Wild, stormy month, in praise of thee ;
 Yet though thy winds are loud and bleak,
 Thou art a welcome month to me.

For thou, to northern lands again,
 The glad and glorious sun doth bring ;
 And thou hast joined the gentle train
 That wear'st the gentle name of Spring.

— WILLIAM CULLEN BRYANT

Why do people seldom speak in praise of
 March ? The poet welcomes it because it is
 the first month of spring.

Which months are meant by “the gentle train that wear’st the name of Spring”?

APRIL—MAY

When April steps aside for May,
Like diamonds all the raindrops glisten;
Fresh violets open every day;
To some new bird each hour we listen.

—LUCY LARCOM

The May sun shining through April’s raindrops makes them glisten like diamonds.

JUNE

And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays.

The cowslip startles in meadows green,
The buttercup catches the sun in its chalice,
And there’s never a leaf nor a blade too mean
To be some happy creature’s palace.

—JAMES RUSSELL LOWELL

Chalice means cup.

What is meant by “The buttercup catches the sun in its chalice”?

What is the meaning of the last two lines?

SEPTEMBER

September days are here,
With summer's best of weather,
And autumn's best of cheer.

—HELEN HUNT JACKSON

“Summer's best of weather” means pleasant weather, warm without extreme heat.

What is meant by “autumn's best of cheer”?

OCTOBER

Ere, in the northern gale,
The summer tresses of the trees are gone,
The woods of autumn, all around our vale,
Have put their glory on.

The mountains that infold,
In their wide sweep, the colored landscape round,
Seem groups of giant kings, in purple and gold,
That guard the enchanted ground.

—WILLIAM CULLEN BRYANT

What is meant by “summer tresses”? What words are used to describe the colors of the autumn foliage?

NOVEMBER

The leaves are fading and falling,
The winds are rough and wild,
The birds have ceased their calling,
But let me tell you, my child,

Though day by day, as it closes,
Doth darker and colder grow,
The roots of the bright red roses
Will keep alive in the snow.

—ALICE CARY

Is this a sad poem?

What seems sad?

What is the real joysome lesson to be learned
from this poem?

DECEMBER

Oh, holly branch and mistletoe!
And Christmas chimes where'er we go!
And stockings pinned up in a row!
These are thy gifts, December!

—H. F. BLODGETT

II. MEMORIZING A QUOTATION

Memorize the quotation that you like best
about the months.

Remember to do this in the best way; you
must read the whole quotation, then try to say
it. Do not learn a line at a time.

Note the words that begin with capitals.

**The first word of every line of poetry always be-
gins with a capital letter.**

**The names of the months always begin with capi-
tal letters.**

Memorize as many of these quotations as you can.

III. WRITING A QUOTATION

Read carefully the quotation about the month that you have learned. Notice the capitals and the marks of punctuation that are used. Then close your book and write the quotation from memory.

When you have finished, compare your work with the quotation as printed in your book, and correct any mistakes you may have made.

IV. THE MONTHS AND THEIR ABBREVIATIONS

In writing, the names of some of the months are often shortened or *abbreviated*.

These abbreviations, like the full names, begin with capital letters; and they are followed by periods.

Here are the names of the months and their abbreviations correctly written. Study them, and when you are sure you can write every one correctly from memory, close your book and do so.

January	Jan.	July	
February	Feb.	August	Aug.
March		September	Sept.
April		October	Oct.
May		November	Nov.
June		December	Dec.

After you have finished writing the names of the months and their abbreviations, compare your paper with the book, and correct any mistakes you may have made.

V. NAMES OF DAYS AND THEIR ABBREVIATIONS

The names of the days and their abbreviations should always begin with capital letters.

Study them and write from memory.

Sunday	Sun.	Wednesday	Wed.
Monday	Mon.	Thursday	Thurs.
Tuesday	Tues.	Friday	Fri.
	Saturday	Sat.	

When you have finished, compare your paper with your book. There should be no mistakes to correct in this simple lesson.

VI. SOME DATES IN AMERICAN HISTORY

1. Christopher Columbus sailed from Spain August 3, 1492.
2. He discovered America October 12, 1492.
3. The Declaration of Independence was signed July 4, 1776.
4. The flag of the United States was adopted by Congress June 14, 1777.

Study each sentence in this way :

"Christopher Columbus" begins with capitals because it is the name of a person.

"Spain" begins with a capital letter because it is the name of a place.

"August" begins with a capital because it is the name of a month.

There is a comma to separate the part of the date that shows the day of the month from the part that shows the year.

There is a period at the end of the sentence because it is a statement.

VII. WRITING DATES FROM DICTATION

VIII. WALTER'S LETTER

One Monday morning, as Frank Burton left the house, the postman handed him a letter. "It must be for Mother," thought Frank. But no, there plainly written on the envelope was Frank's own name and address:

Mr. Frank Burton,
21 High St.,
Harrisburg,
Pa.

"It's from Walter Norris!" cried Frank, as he tore the envelope open. He quickly read the following letter:

16 MAPLE STREET,
MIDDLETOWN, PA.,

Oct. 3, 1914.

Dear Frank,

Where were you this morning? Did you forget that you had promised to spend the day with me? I was at the station to meet every train. But no Frank appeared.

All the other fellows I invited were here, and we had a very good time. But I missed you. What are you going to do next Saturday? Can you come and spend the day with me?

Sincerely yours,
Walter Norris.

Frank slowly returned the letter to its envelope.

"If Walter only knew why I didn't keep my promise! Forget it? I guess not! If ever a fellow had an excuse for breaking a promise, I had. I'll write to Walter to-night and tell him why I could not be with him. Won't he be surprised when he gets my letter!" With these thoughts running through his mind, Frank hurried off to school.

Studying Walter's Letter

Look at what was written on the envelope. What is written on the first line? "Mr." is

an abbreviation for *Mister*. You know that the abbreviations of the names of the days and months are followed by a period (.). "Mr." is also followed by a period.

Every abbreviation is followed by a period.

What is written on the second line? "St." is the abbreviation for *Street*.

What is written on the third line? What on the fourth? "Pa." is an abbreviation for *Pennsylvania*.

What is written on the envelope is called the *address*. The address must tell just where the person to whom the letter is sent lives.

Now let us look at Walter's letter. In the upper right-hand corner, what is written? What do the first two lines tell? What does the third line tell?

The part of the letter, written in the upper right-hand corner, that tells where the writer lives, and the date of the writing, is called the *heading*.

Where are commas used in this heading?

In every heading commas are used to separate the different parts; that is, there must be a comma after the name of the street, one after the name of the city or town, and one after the

name of the state. A period is placed at the end of the heading.

To whom is Walter writing? How does he address or call him? See what is written at the left. You know already that the name of the person addressed or spoken or written to is separated from what is said by a comma. That is why there is a comma after "Dear Frank."

Why do you think Frank did not go to see Walter? He himself said that he did not forget to go. He also said he had a good excuse. It must have been something unexpected or he would have written and told Walter he could not go. It must have been something unusual or strange, for he knew it would surprise Walter when he heard the reason.

Think of something interesting that might have kept Frank at home. At the next lesson you are going to play that you are Frank and write a letter to Walter, telling him why you could not visit him.

IX. FRANK'S LETTER

Where does Frank live? You can find out from the address on the envelope of the letter Walter sent him (p. 103).

What will you write on the first line of your heading? What on the second line? Where will you place commas?

Frank said he would write to Walter on Monday night; that would be October the fifth. How will you write the date on the third line of the heading?

Where will you write "Dear Walter"? What mark will you place after "Dear Walter"?

Notice where the first word of Walter's letter, "Where," is written. Write the first word of your letter in the same position.

How will you begin your letter to Walter? Do you not think it would be well to begin by saying something like this:

I am sorry I could not see you on Saturday. Indeed I did not forget!

Now go on and finish the letter. Tell why you did not go, and whether or not you can accept the invitation for next Saturday.

End your letter as Walter ended his.

Where did Walter live? You can find out by looking at the heading of his letter (p. 104). Write Walter's address as it should appear on the envelope of his letter.

X. CORRECTING LETTERS

XI. THINGS TO REMEMBER

1. The names of the months and their abbreviations begin with capitals.
2. The names of the days of the week and their abbreviations begin with capitals.
3. Every abbreviation is followed by a period.
4. In writing dates there is a comma to separate the part that tells the day of the month from the part that tells the year.
5. The names of places, — as cities, states, and countries, — should begin with capital letters.
6. In writing the headings of letters, the different parts should be separated by commas.

Read the first thing above, “to remember,” then write the name of a month and its abbreviation correctly.

Read 2, then write the name of a day and its abbreviation.

After reading 3, write the abbreviations for *Mister*, *street*, and the name of your state.

After reading 4, write the date for to-day.

After reading 5, write the names of your street and of the city or town in which you live.

After reading 6, write the heading for a letter that you would write at your own home.

CHAPTER ELEVEN

TRUE STORIES, COMPOSITIONS, LETTERS, POSSESSIVES

I. TRUE STORIES

The General's Story

"YES," said the general, "I have often been afraid."

A shout of laughter greeted the general's words. The young men who heard them thought the general was joking. They could not believe that he, the great soldier who had fought a hundred battles, could ever know fear.

"You need not laugh," replied the general. "What I tell you is true, and, if you listen, I will tell you of the worst fright I ever had."

Listen! of course they would listen to the general's story! In eager attention the young men drew their chairs closer.

"Way back in the seventies I was out in the Black Hills," began the general. "The Indians were keeping us busy. For two days I had been out scouting. Late in the afternoon of the second day I came upon some signs that proved I was near an Indian war party. They seemed to be traveling slowly, so I determined to hang back until dark, then move forward and have a closer look at the enemy. I wanted

to find out the size of the party, and, if possible, the object of the march.

"Alighting from my horse, I picketed him where he could graze for a while, and after eating a mouthful of supper, I threw myself down on the ground and was soon fast asleep.

"Suddenly I awoke with the feeling that some movement near by had wakened me. The night was so black I could not see my hand before me.

"Presently I heard a slight noise as of something moving over the grass. I grasped my revolver. Nearer and nearer came the noise; and now something touched the top of my head! Then, before I could leap to my feet or make any resistance, a rope was passed roughly over my face! I seized the rope to free myself. As soon as I touched it, the rope slackened in my hand, and over the grass came trotting towards me — not an Indian warrior — but my own horse! In grazing, he had drawn his picket rope over my face."

A shout of laughter greeted the general's story.

"That's right," replied the general. "Laugh as much as you like. I laugh at my scare, too, now. But I can tell you it was no laughing matter that dark night back in the seventies.

"And another thing, young men, never be afraid to own that you have been frightened; for every man, even the bravest, has had his moments of fear."

"True! true!" cried the young men. Then one after another told of being frightened in the dark by some harmless thing.

When the general first heard the soft sound of the rope being dragged over the grass, what do you suppose he thought it was? What did he think when he felt the rope on his face? Why did his horse trot up to the general when he pulled the rope?

Just as soon as the general touched the thing that frightened him, he learned that there was nothing to fear.

Have you ever been frightened at night by a post or a tree that looked like something else, by clothes hanging on a nail, by a fur rug, by some strange sound, or by any other harmless thing? You know that it is foolish to be afraid of such things, but as the general in the story says, "Every man, even the bravest, has had his moments of fear." The best way, the bravest way, to drive away such fears, is to go right straight up to the thing that frightens you and touch it; then you will learn, as the general did, that there is really no cause for fear.

When the general had finished his story, the young men who had listened told stories of being frightened by some harmless thing. You may do the same.

Think of some time that you have been

frightened. Come to school prepared to tell about it at the next lesson. Plan just how you will tell it,—what words you will use. Try to make your story as interesting as the general made his.

If you cannot remember ever having been frightened, you may come prepared to tell of some time when you were brave and not frightened.

II. TELLING TRUE STORIES

III. WRITING A TRUE STORY

Write the story of the time that you were frightened by some harmless thing. Think of a good title for your story. Think out each sentence before you write it.

When you have finished, read your story through, first, to see if you have told the whole story clearly; then read it again, to see if you have used capitals and marks of punctuation in the right places.

IV. WHEN I GROW UP—A STUDY LESSON

Over the hills and far away,
A little boy steals from his morning play,
And under the blossoming apple tree
He lies and he dreams of the things to be:

Of battles fought and of victories won,
Of wrongs o'erthrown and of great deeds done —
Of the valor that he shall prove some day,
Over the hills and far away.

—EUGENE FIELD

Why did the little boy run away from his morning play?

Do you not suppose it was very quiet under the blossoming apple tree? There he could think undisturbed.

What did the little boy want to be when he grew to be a man? Read the fifth, sixth, and seventh lines.

Perhaps the little boy grew up to be a soldier and fought for the right and proved that he was a good, brave soldier.

Perhaps he never became a soldier; but, just the same, he could prove that he was a good, brave, true, and honest man by helping the weak, working for the right, speaking the truth, and being honest in all his dealings.

Do you ever go off by yourself and think quietly of what you will do when you grow up? If you never have, you may think now of what you would like to be when you are a man or a woman.

Remember that it does not make so much difference *what* work you do as *how well* you do it. "The servant who sweeps a room thoroughly is more to be praised than the king with all his wealth who rules unjustly."

Learn this little memory gem :

If I were a cobbler, I would make it my pride
The best of all cobblers to be ;
If I were a tinker, no tinker beside
Should mend an old kettle like me.

V. WHEN I GROW UP—A WRITTEN LESSON

Write a short composition, telling what you want to be when you grow up.

Think a whole sentence before you *write* one word.

How should every sentence begin? How should every sentence end?

VI. "THE WISHING BRIDGE"

Over a hundred years ago, in the town of Marblehead, there was an old bridge. It was called "The Wishing Bridge," because it was said that any wish made on it would surely come true.

Whittier has written a beautiful poem about

this bridge, telling about two children who made wishes on it, and how their wishes came true. Perhaps your teacher will read this poem to you; or you can find it, "The Wishing Bridge," in Whittier's poems at home or in the library, and read it for yourself.

Suppose there were a wishing bridge near your home, and that you might stand on this bridge and make three wishes; for what would you wish?

Write your wishes. You may use "The Wishing Bridge" as the title of your paper. Begin your paper something like this:

If I could stand on a wishing bridge and make three wishes, I should wish —

Remember that in every written lesson we must make good, complete sentences; we must begin and end each sentence correctly.

VII. THE APOSTROPHE

We have already studied the use of the apostrophe (') to show when letters have been omitted in contractions, as in *we'll* and *don't*.

In the title, "The General's Story," there is an apostrophe between the word "General" and

the letter "s". This apostrophe is not used to show that a letter or letters have been omitted. "General's" means *belonging to the general*; that is, the story was told by the general, not by Tom, Fred, or Mary, or any one else.

The apostrophe and "s" added to the word "General" show *possession* or ownership.

Words that have an apostrophe and "s" added, showing possession, are called *possessives*.

What is the possessive in each of the following sentences? What is possessed, or owned?

1. Fred's book was lost.

(*Fred's* is a possessive. *Book* is the thing possessed.)

2. He left it at Tom's house.
3. Tom's mother found it under the sofa.
4. "This is Fido's work," said Mother.
5. "These pages have been torn by a dog's teeth."

Write in a column all the possessives in the above sentences, and opposite each possessive write the name of the thing possessed or owned, like this :

Possessives

Fred's

Things Possessed

book

The apostrophe and s ('s) are added to the name of a person or thing to show ownership or possession.

VIII. TWO USES OF THE APOSTROPHE

The following is part of a conversation between Scrooge, an old miser, and his clerk, Bob Cratchit, that took place on Christmas eve :

“ You’ll want all day to-morrow, I suppose,” said Scrooge.

“ If quite convenient, sir.”

“ It’s not convenient, and it’s not fair,” said Scrooge. “ If I was to stop half a crown for it, you’d think yourself ill used, I’ll be bound. And yet you don’t think me ill used when I pay a day’s wages for no work.”

The clerk observed that it was only once a year.

“ A poor excuse for picking a man’s pocket every twenty-fifth of December,” said Scrooge.

— CHARLES DICKENS

In the above selection, what is the first word that contains an apostrophe ?

Is it a contraction or a possessive ?

If a possessive, what is possessed or owned ?
If a contraction, for what does it stand ? What letter or letters have been omitted ?

Study in the same way every word containing an apostrophe.

In writing, contractions are used chiefly in quotations and in poetry.

IX. STUDY OF SELECTION

Study the selection about old Scrooge and Bob Cratchit (p. 117), telling yourself why each capital and each mark of punctuation is used, as follows :

FIRST PARAGRAPH

“You’ll” is indented, or has a double margin, because it is the beginning of a paragraph.

“You’ll” begins with a capital letter because —.

There is an apostrophe in “you’ll” because it is a contraction. It is a contraction of — —.

There is a comma after “to-morrow” because there is a pause there.

Try to read this sentence without pausing after “to-morrow” and you will see how hard it is to do so. Besides, you will see that you do not get the real meaning if you do not pause. In the third paragraph three commas are used to mark pauses for meaning. They are so used after “convenient,” “it,” and “used.” When you come to these commas, remember why they are used.

“I” is a capital letter because —.

There are quotation marks around — because —.

There is a comma to separate the — from —.

"Scrooge" begins with a capital letter because ———.
There is a period at the end of the sentence because ———.

Study each of the remaining paragraphs in the same way.

X. WRITING FROM DICTATION

XI. CORRECTING WRITTEN DICTATION

XII. GRANDFATHER'S LETTER

One day a child received the following letter :

STANHOPE, OHIO,

Oct. 6, 1914.

My dear Grandchild,

When I turned over the new leaf in my calendar to-day, I saw at a glance that somebody had drawn a heavy red mark around the figure six. "Who could have done that? What does it mean?" I thought. Suddenly I remembered. "O foolish Grandfather!" I said to myself. "You put that mark there yourself, and you did it to remind you that October sixth is your grandchild's very own birthday."

So, my dear, I am sending you the inclosed five dollars. With it I want you to buy something you would like. I hope you will have a very happy birthday and that on that day you will grow one year bigger, one year wiser, and one year better.

When it is all over, write and tell me how you spent the day and what you bought with the money that I sent you.

Your loving Grandfather,
George Williams.

Study Grandfather's letter. See how the heading is written. Tell yourself where and why every capital and mark of punctuation is used.

Read the whole letter through carefully.

What does Grandfather ask his grandchild to do?

Suppose you were that grandchild — your book does not say whether the grandchild was a boy or girl — what would you buy with the five dollars?

Between now and your next lesson, at which you will write an answer to Grandfather's letter, think just how you would spend your birthday, if you could plan it, and how you will answer the letter.

XIII. ANSWERING GRANDFATHER'S LETTER

You may write the answer to Grandfather's letter, telling him what he wanted to know ; also be sure to send your thanks and some kind or loving message.

Write the heading from your own address. For the date take October the seventh, the day after the birthday, as all such letters should be answered promptly.

You should begin,

Dear Grandfather,

This is called the *salutation*. What mark should be placed after the salutation?

In writing the letter, think each sentence through to the end before you write one word of it.

How will you end your letter?

XIV. CORRECTING LETTERS

XV. WRITING ORIGINAL LETTERS

Write a letter to a friend, answering one of the following questions, which are addressed to you:

1. If you had one dollar, what would you do with it?
2. If you could buy just one thing, what would you buy?
3. If you could go to just one place, where would you go?
4. If you could do just what you wished to do all day to-morrow, what would you do?

Remember to make your heading exactly right. Your letter need not be long, but it should be interesting.

You should not excuse yourself if you make one mistake in the use of capitals, or marks of punctuation, or in the arrangement of your letter on the paper.

CHAPTER TWELVE

PICTURE STORIES

I. MAKING STORIES FROM A PICTURE

ON the following page there is a picture of a race. Look at it, think about it, and try to answer the following questions:

Which of the runners is rich? Which is poor? Perhaps the girl is a princess and the boy a poor shepherd boy. Think what else each may be.

Who is judging the race? What tells you the judge is a king? How is the king separated from the people who have come to watch the race? How is the race course separated from the rest of the field?

Look at the faces of the onlookers. Which belong to the wealthy, or noble class? In whom will they be interested? Which belong to the same class as the boy? Perhaps they are related to him.

Look at the eyes of the people in the picture. Are they all looking at the girl and boy who



are running? Do not some seem to be looking far ahead? What do they see — the end of the race course, some other runners far in advance, some prize for the winner?

Why is the rich girl or princess racing with the poor boy? Perhaps she claims to be the swiftest runner in the kingdom. If this be so, what reward will the boy have if he win the race? What will happen if he lose? Perhaps the poor boy has done something for which he is to be punished, as, taking wood from the king's forest to make a fire for some sick, or old, or helpless person; or he may have killed one of the king's deer or birds to keep from starving. Either of these things would have been punished by death in the old days. Perhaps the king has given him a chance to escape punishment — by defeating the fleet princess in a race. Perhaps they are running for some great reward, as a purse of gold. In any of the above cases, whom will you have win? Look again at the face of the girl. Is it not a good, kind face? If winning the race will bring happiness or safety to the boy, do you not think she will like to have him win? What might she do to help him?

Perhaps you would like to have the girl win
If so, why?

Think the story through from the beginning
and be prepared to tell it to the class.

Choose a good title for your story.

II. MORE PICTURE STORIES

The children in this picture are running fast.
What is the matter?

At what are the three children in the rear
looking? Is something chasing them, as a fierce
dog or an angry bull? Is that a thunder cloud in
the distance? Is it smoke from a fire? Is it a
giant, who has taken this form to terrify the
children? Is a giant or a witch or an evil
dragon following the children, and has a good
fairy spread the cloud to hide the children from
the pursuer?

Make the story. Tell who the children are,
where they have been, what they are doing,
what frightened them, how they escaped. You
may make a story that might be true, or you
may make a fairy story.

(1) If you make a story that might be true, you
may have the children frightened by a coming thunder-
storm—the dark clouds, the flashing lightning; or



they may see a barn or a haystack on fire and be running to warn the farmer (tell what started the fire); or you may have them running from some savage creature.

(2) If you make a fairy story from this picture, then the children may be flying from some terrible creature you read of in fairy tales. Perhaps the smoke or cloud you see in the background is a genie that has been imprisoned for ages in a bottle or box that the children have found and opened. If so, will he do them harm, or will he reward them for setting him free?

III. STILL MORE PICTURE STORIES

The last picture showed you some children running from something they feared. This picture shows a boy riding as fast as he can to some place.

Make a story from this picture, telling where the boy is going and why, and if he reaches the journey's end in time.

The following suggestions will help you :

1. The boy is hurrying for a doctor.

Is some one ill? Has some one been hurt? Who? Where is the sufferer? If some one has been hurt, how? (A fall? A railway accident? A logging accident? A mining accident?)



2. The boy is riding to call the firemen.
3. The boy is riding to warn the people of some danger. (An enemy marching on the town? An Indian attack? The bursting of a dam? Forest fires?)

IV. WRITING A PICTURE STORY

Choose the picture in this chapter that interests you most and write the story it tells you.

V. CORRECTING AND COPYING PICTURE STORIES

CHAPTER THIRTEEN

PARAGRAPHS; TOPICAL OUTLINES; ORIGINAL STORIES;
LETTERS; PUNCTUATION

I. THE PARAGRAPH

The Bird Room

WHEN I began to be interested in birds, I lived in a city where not many besides English sparrows were to be seen. I wanted to know something about our common birds; moreover, I never looked into a bird store without longing to let every poor little captive free.

So I set up a Bird Room. Every fall, for several years, I went around to the bird stores in New York and Brooklyn, and bought all the stray American birds I could find. The dealers did not make a business of keeping our common birds, and now it is against the law to do so. They usually kept only such birds as canaries, parrots, and other regular cage birds; but occasionally they would have a robin or bluebird or oriole tucked off in a corner, and these birds were the ones I bought. In one store I would find a catbird, moping on a high shelf or in a dark back room; in another a bluebird scared half to death, and dumb in the midst of squawking parrots and singing canaries.

In this way I collected in my Bird Room eight or

ten — usually — of our native birds, and always in pairs when I could get them. I put each one in a big cage, and left the doors open all day ; so that they had the freedom of a large room with three big windows and plenty of perches all about.

Then I gave almost the whole of my time to taking care of them, and studying their ways through the winter ; and as soon as spring came, and birds began to come back from the South, I took my little captives, — those which were able to fly and I thought could take care of themselves, — carried them out into the country or a big park, and set them free.

From *True Bird Stories* by OLIVE THORNE MILLER

In this little account of “The Bird Room” note that the author does not write all her sentences in one mass. She groups the sentences into paragraphs.

How many paragraphs are there ? How can you tell ? Read again the first paragraph.

In this paragraph the writer groups all the sentences that tell of her interest in the birds. How many sentences in this paragraph ?

Read the second paragraph.

In this paragraph the writer groups all the sentences that tell how she collected the birds for her bird room. How many sentences in this paragraph ?

Read the third paragraph.

In this paragraph the writer groups all the sentences that tell of the birds in the bird room. How many sentences in this paragraph?

Read the fourth paragraph.

In this paragraph the writer tells how she cared for the birds. How many sentences in this paragraph?

A paragraph may contain one or any number of sentences; but all the sentences in a paragraph must be about the same topic.

This grouping of sentences into paragraphs helps to make the meaning clear — to make it easy to understand what is written.

The word *paragraph* comes from a Greek word, meaning a *line* or *stroke in the margin*. The paragraph mark is generally made like this, ¶. Formerly this mark was used to call the reader's attention to a change of topic. Now, instead of making this mark, the writer or printer generally indents the first line beginning a new topic, as you have seen in the selection above. The word *paragraph* has now come to mean, not the mark ¶, but *a group of sentences about a topic*.

The sign ¶ is still used, however, to show

where a line should be indented to mark a new paragraph. So if you find this mark in the margin of your paper, you will know that you should make another paragraph at that place.

If you were to write the topics of the paragraphs in "The Bird Room," your paper should be arranged as follows:

The Bird Room

1. My interest in birds.
2. How I collected the birds.
3. The birds in the bird room.
4. How I cared for the birds.

A paragraph is one or more sentences relating to one topic.

II. MAKING PARAGRAPH TOPICS

Read carefully the following paragraphs. Write the topic of each paragraph. Give a title to the whole. Arrange your work as above, "The Bird Room."

Rivers, lakes, and the ocean present many beautiful views. You may have observed that in cities, where people plan for fine parks, they arrange, if possible, to have a lake or stream as part of the scenery. A body

of water, even if but a brook, greatly improves a view.

A brook is a beautiful object. How pleasant to see its green banks, to listen to its rippling waters, and to watch its tiny rapids, whirlpools, and falls, as it travels onward to the ocean!

Rivers are not less attractive; like the brooks, their rushing waters seem to tell a story, and one loves to linger by them, to listen and to look. At times, when swollen by floods, they are wild and savage; again, they are quiet, peaceful, and beautiful. They wind in and out among the steep and wooded hills; now they flow along noiselessly, then they rush over rapids and falls with a roar; here their banks are low and green, there they are high, steep, and rocky.

The lakes and the ocean are sparkling sheets of silvery water, often dotted here and there with white sails. Sometimes the color is green, again it is blue; and when the clouds hang over it, it is dark and gloomy. There are beautiful sunrises and sunsets to watch; and one can see the storms come and go, with the waves dashing into the whitest of foam. In fact, the water, the sky, and the coast are always changing in appearance, so that the lake shore and the seashore are among the most attractive of places.

—TARR AND McMURRY'S *Geographies*

III. LEARNING TO RECOGNIZE PARAGRAPHS BY THEIR CONTENTS — A LESSON WITH YOUR TEACHER

IV. ORAL REPRODUCTIONS FROM ORIGINAL OUTLINES

The First Voyage of Columbus

For ten years Columbus endeavored to persuade some European government to send him on a voyage of discovery across the Atlantic Ocean. Finally Queen Isabella decided to fit out the expedition at the expense of her kingdom.

In three months the expedition was ready to sail. But sailors were unwilling to go; and Columbus had to drive some of them by force into the service. There were three ships,—the *Santa Maria*, the *Pinta*, and the *Niña*.

They sailed from Palos August 3, 1492.

It took them a month to reach the Canary Islands; but after they had passed those, and found themselves on the lonely ocean at night, many of the sailors wept, and declared they never should return. Columbus quieted them, and they sailed on, day by day; sometimes hopeful and sometimes mutinous. Once the sailors plotted to throw Columbus overboard. Often they thought they saw signs of land; once they were sure of it, and it proved only a cloud. At last land birds were seen and floating twigs with red berries, and a piece of wood rudely carved, and drifting seaweed, to which live crabs were clinging. Finally one evening at ten o'clock Columbus saw a light glimmering across the water; and the next morning a gun was fired from

one of the smaller vessels, as the signal agreed upon for "making land." It was a very welcome sound; for they had been seventy-one days in crossing the ocean, which is now crossed by steamers in less than nine.

We may imagine how Columbus felt, when, at day-break, he was rowed to the shore, with waving banners and to the sound of music, and when he stepped upon the beach where no European had ever before landed. He bore the great flag of Spain, gorgeous with red and gold; and his captains bore each a green flag, inscribed with a cross. All knelt, and kissed the ground; then Columbus, rising, and drawing his sword, took possession of the island in the name of Spain, and called it "San Salvador."

—THOMAS WENTWORTH HIGGINSON

Make an outline of the story, "The First Voyage of Columbus," in the form given on page 134; write the title and under it, in order, topics suggestive of the contents of each paragraph.

Close your book, and from your outline think out—say to yourself—the story of the first voyage of Columbus.

Do not try to repeat the story in the author's words, but do try to tell the chief events recorded in each paragraph.

V. WRITTEN REPRODUCTIONS FROM ORIGINAL OUTLINES

Read again "The First Voyage of Columbus."

Close your book and from the outline you made at your last lesson, write the story. Do not try to remember the words of the book. Your outline tells you what happened and the order of events.

Make your reproduction as simple and as interesting as the story in your book.

VI. AN ORIGINAL STORY FROM A GIVEN OUTLINE

Following is the outline of a story. The topic of each paragraph is given in a full sentence, which we may call a *paragraph sentence*.

The Hunt

1. Two men went hunting.

Tell where, for what, what time of the year.

2. To their surprise, they came across the tracks of a bear and determined to follow them.

What did they say to show their surprise? to show their determination to follow the tracks?

3. After walking some time, they discovered that they were traveling in a circle.

How did they find this out? What did they say?

4. They separated to go in opposite directions around the circle.

Why? What did they say?

5. One man dropped his gun, and before he could recover it, found himself face to face with a great bear.

How did he drop his gun? Was it far away? Did the bear appear friendly or otherwise?

6. The frightened hunter climbed a tree.

Tell how he reached the tree, how he scrambled up. Did the bear follow? What did Bruin do when the hunter climbed beyond his reach?

7. The second man appeared and rescued his friend.

How did the second hunter come up? Did the one in the tree see him? Did Bruin see him? How did he rescue his friend?

Under each paragraph sentence are given questions or suggestions that will help you make up the whole paragraph. Be sure to put in each paragraph all that belongs there and nothing more.

Try to make your story interesting and exciting. The last paragraph should be the best.

VII. WRITING ORIGINAL STORIES FROM ORIGINAL OUTLINES

In the story of "The first voyage of Columbus," page 136, the author tells the story of the events

in the exact order in which they occurred. He tells us that Columbus tried for years to get some country to send him on a voyage, that at last Spain came to his help, that he fitted out his ships and secured sailors, that he sailed, that he met dangers and hardships on the voyage, and, finally, that he landed in the new world. The author does not tell us first of the dangers of the voyage, then of the securing of the ships; nor does he tell of the landing and then go back and tell of the sailing. In telling or writing a story, the events are commonly given in the order in which they occur.

Here are some titles for stories :

An Exciting Journey.

A Visit.

My First Fish.

My First Day at School.

An Automobile Ride.

A Camping Party.

A Picnic.

Choose one of the above titles and write a story from it. It may be a true story — either an account of an experience of your own or of a friend, or you may make up the story.

Before writing, make an outline, giving a

topic for each paragraph that you are going to write. Write the outline on a piece of scrap paper and keep it before you on your desk. In writing, follow your outline, being careful to put under each topic all the ideas that belong to that topic, and no others, just as you did in telling the story of "The Hunt." (See p. 138.)

When you have finished, read your story through to see if you have grouped your sentences into paragraphs according to the topics in your outline.

Read your story through once more to see if you have told the events in their right order—just as they happened.

VIII. WORDS IN A SERIES

Read the following sentences :

1. Mary and Fannie and Tom and John are at the old homestead.
2. They came to visit Grandfather and Grandmother and Uncle Tom and Uncle Will.
3. They love the old house and the big barn and the broad fields and the clean air.
4. They love the good and kind and patient and old horses.

Which word is used too frequently in these four sentences ?

Read the first sentence, omitting all but the last "and."

Observe the slight pause you naturally make after each of the first three names. We show this pause in writing by a comma, thus :

Mary, Fannie, Tom, and John are at the old home-
stead.

Read the second sentence, omitting every "and" but the last.

In writing this sentence, what mark should be used in place of each "and" omitted ? A comma must also be used after "Uncle Tom," even though the "and" here is not omitted. This comma is used because you make a slight pause here. Read the sentence without making this pause and notice how odd it sounds.

Read the third sentence, omitting every "and" but the last.

In writing this sentence, what mark should be used in place of each "and" omitted ?

Read the fourth sentence, omitting each "and" but the last.

In writing this sentence, where should commas be used?

In the first sentence above, "Mary," "Fannie," "Tom," and "John" make a *series of words*; they are all names of persons.

In the fourth sentence above, "good," "kind," "patient," and "old" make a *series of words*; these words all tell something about the horses.

What series of words in the second sentence above? What series in the third sentence?

The comma is used to separate the words of a series when the connecting word is omitted.

Rewrite the above sentences, omitting all unnecessary "ands" and supplying commas when needed.

IX. SUPPLYING COMMAS

X. USES OF COMMAS—A REVIEW

Read the following short story:

"John, come here," called Mother one morning.

"Yes, I am coming," replied John. "What do you want, Mother?"

"I want you to look at this room," said Mother.

John looked around. Over the floor were scattered boots, skates, balls, books, and bedding. The bureau

was buried beneath a mountain of ties, caps, collars, cuffs, and socks.

"Have you had an earthquake here, my son?" asked Mother.

"Oh, no," replied John, "I was looking for a collar button."

- Find all the commas in this story and tell why each is used.

The new use of the comma that you learned in the last lessons occurs in the fourth paragraph. Study it in this way :

There are commas after "boots," "skates," "balls," and "books," to separate these words in a series from each other, because the connecting word "and" is omitted.

XI. WRITING ORIGINAL SENTENCES

Write an answer to each of the following directions or questions. Each answer must be a complete sentence. Be sure to separate from each other the words in a series when the connecting word is omitted.

Geography Test

1. Name five farm products of the United States.
2. Name three forms of water you have seen.
3. Name four of the occupations of the people in your own town.

4. Name five ways in which you may travel.
5. Which are the spring months?

This little test is given to show you, not only that your knowledge of language can be used in your other studies, but that it should be so used. A child who, in answer to the first question above, writes "potatoes apples pears hay corn" has not answered the question. He has simply written five words that make no sense.

XII. A LETTER

One morning, Thomas Jones, a pupil in a sixth-year class in Boyton, received the following letter :

16 MILL ST.,
TROY, N. Y.,
May 6, 1914.

Dear Tom,

Our teacher has asked us to write a short composition on a city or town in which we have really lived. As my happiest days were spent in Boyton, I should like to write about that town. But the town has grown so since I moved away, that I am not sure of my facts. If it will not take too much of your time, will you please tell me what you can on any or all of the following topics:

How did the town get its name?

Are there any foreigners in your school? If so, from what countries do they come?

What are the chief occupations of the people? If there is any manufacturing, what things are made?

Is there any place of historic interest or any interesting history story connected with the town? If so, please tell me about it.

If you will help me out, old friend, I shall be very grateful, and if at any time I can do something for you, it will give me great pleasure.

Sincerely yours,
John Thomas.

Give reasons for the use of every capital and of every mark of punctuation in the heading.

What is the topic in the first paragraph? In each of the other paragraphs?

If this letter had been sent to you, instead of to Thomas Jones, how would you answer each question about your own town?

XIII. WRITING A LETTER

Let us suppose that the letter on page 145 was written to you, and you had to answer it.

What heading would you make?

How many paragraphs would your letter require?

You need not make topics for your paragraphs. John has given you topics in his letter.

What will you say in your first paragraph? Can you not say something to show that you, too, remember the happy days you spent with John in Boyton, and that you will be glad to help him?

What will you tell him in your second paragraph? in your third? in your fourth? in your fifth?

Suppose you did not know anything about one of John's topics, would it be polite to make no reference to it? Would it not be better to write something, as, "I do not know of any place of historic interest in our town"?

In which paragraphs of your letter will you have to apply the rule for the use of the comma in series of words when the connecting word is omitted?

What might you say in your last paragraph? Would it not be well to express a hope that the information you give may be what John wants?

Write an answer to John's letter. Keep your book open at John's letter while you write and answer it paragraph by paragraph.

XIV. THE CONVERSATION PARAGRAPH

The first two paragraphs in the story, "The Two Merchants," on page 78, are :

A Persian merchant, who had to go on a long journey, carried his treasure to a neighbor, saying : "My friend, I know that you are an honest man. Here is a hundred pounds of silver. Will you keep it for me until I return ? "

"Certainly," replied the neighbor. "I will guard it with great care."

In both paragraphs the writer is discussing the care of the treasure. In the first paragraph he has placed the conversation of the first merchant and the words that make the meaning of the conversation clear.

In the second paragraph he has given the conversation of the second merchant and the words that tell who is speaking.

In stories containing conversation, a paragraph is usually given to the words of each speaker each time that he speaks.

When very brief descriptions or explanations accompany the words of a speaker, these descriptions or explanations are included in the paragraph with the speaker's words.

In the first paragraph above, about "The Two Merchants," what are the speaker's words? What explanation accompanies them?

In the second paragraph, what are the speaker's words? What explanation accompanies them?

Read the story, "The Two Merchants" (page 78), telling the reason for each paragraph division; that is, give the topic of each paragraph. Try to give each topic in a complete sentence, thus:

1. A Persian merchant, about to set off on a journey, intrusted his treasure to a neighbor.
2. The neighbor accepted the trust.
3. Hoping the merchant would never return, he stole the treasure.
4. After several months, the merchant called for his treasure.

XV. WRITING AN ORIGINAL CONVERSATION

Write the conversation, giving such brief descriptions or explanations as seem necessary, that you imagine to take place under any one of the following circumstances:

1. A boy is trying to sell another boy something; as, a knife, a bicycle, a top, a book.
2. A man is trying to buy something of another man; as, a horse, a dog, a cart, an automobile.

3. A clerk in a store is trying to sell something to some one — it may be an article of furniture, or it may be a piece of meat, vegetables, or groceries.

4. A peddler, going from house to house, is trying to sell something to a woman who at first declares that she wants nothing, but finally buys something.

If you prefer to write a conversation that you have really heard, instead of an imaginary one, you may do so.

Make a complete story, but keep it short. Have no more than eight paragraphs. If you can write it in less than eight paragraphs, do so.

XVI. UNSTUDIED DICTATION — A TEST

CHAPTER FOURTEEN

ABOUT DESCRIPTIONS AND LETTERS; NOUNS, PRONOUNS, ADJECTIVES; THEIR CHOICE AND USE

I. STUDYING A DESCRIPTION

ROBERT LOUIS STEVENSON wrote the following description of Paris as it appeared one night after a heavy snow storm. Old Paris — and Stevenson is describing the Paris of the fifteenth century — was built on an island in the River Seine, and connected by bridges with the shores of the mainland.

The whole city was sheeted up. An army might have marched from end to end and not a footfall given the alarm. If there were any belated birds in heaven, they saw the island like a large white patch, and the bridges like slim white spars on the black ground of the river.

— From *New Arabian Nights*

I. The Writer's Viewpoint

To see the picture properly, you must look at it from the writer's viewpoint. Imagine yourself, a belated bird flying over the city, looking

down on the island. Now can you see “the whole city sheeted up” — covered by the soft white sheet of snow? Can you see the “white patch” of the island? the “slim white spars” of bridges? Can you see the black water — “the black ground of the river beneath the slim white spars”? Why is the water black?

From this description can you draw an outline picture of the city?

Notice that the writer keeps one viewpoint, that of the bird hovering over the city. He does not describe the city first from the center, then from one of the bridges, then from across the river, then from above. No, indeed; like the painter, he first takes a good position — a position from which he can get a good view; then, from that one position, he paints his picture.

In writing a description, keep the same viewpoint throughout.

2. The Writer's Choice of Words and Expressions

Notice how much the writer tells in a very few words. In the one word “sheeted” he gives us the idea of “covered,” “protected,” “tucked away for the night,” and the idea of “whiteness.”

The word "black," used in describing the river, tells us that the river is not frozen. If it were, the snow would rest on the ice, and the river, too, would be "sheeted" in snow. When the river is not frozen, the snowflakes rest for but a second on the water and then melt and become part of the black ground of the river.

Notice how the writer conveys the idea of the softness and depth of the snow, producing perfect silence. He does not say that the snow muffled the sound of passing footsteps. His expression is much stronger. The march of an army, the tramp of thousands of feet, is heard at a great distance, and is said, by those who have heard it, to be a sound to strike terror to the heart. So Stevenson makes us see and feel the depth and the softness of the snow, — there can be little freezing or the snow would crunch under foot, — when he tells us "an army might have marched from end to end and not a footfall given the alarm."

3. Why Stevenson's Description is Good

Stevenson's description is good, because he makes us *see* just what he describes; he succeeds in this, —

1. Because he had in his own mind a clear, vivid picture.
2. Because he described his picture from one viewpoint.
3. Because he selected words and expressions that give exactly the picture he wanted us to have.

II. WRITING A DESCRIPTION

In one of his essays, Robert Louis Stevenson tells us how he learned to write. He says that all through his boyhood and youth he was trying to learn to write. He always carried two books in his pocket, one to read, one to write in. Whenever he read anything that pleased him, he tried to write something as good. He writes :

“Description was the principal field of my exercise; for to any one with senses there is always something worth describing, and town and country are but one continuous subject.”

Was not Stevenson's a good way to learn to write,—finding good models and trying to copy them? And was he not right in practicing on descriptions? As he so truly says, no matter where one lives, he can always find something interesting to describe. Then, too, in all writing we

need some kind of description. Read any chapter of almost any book and see how many short descriptions it contains.

Below are given several subjects. Select one. Before describing the one you have selected,

1. Close your eyes and get a good picture in your own mind.

2. Think just where you would stand to take a good photograph of what you see in your mind.

While you write,

1. Keep the one viewpoint—the photographer's viewpoint—that you select.

2. Choose words and expressions that tell exactly what you want the reader to see.

3. Try to make your word picture as clear as Stevenson makes his description of Paris.

4. Keep your description short.

Subjects for Descriptions

A Brook.

A Busy Street Corner.

Our Playground.

The Prettiest Spot I Know.

A Forest.

A Flock of Sheep.

A Team of Horses Drawing a Heavy Load.

A Range of Mountains.

A Bit of Seashore.

III. NOUNS: COMMON AND PROPER

Mark Twain and the Dictionary

One day, after listening to a very interesting sermon, Mark Twain said to the preacher: "That was an excellent sermon you gave us this morning. I have every word of it in a book in my study."

"In what book?" cried the indignant parson.

"I will send you a copy," replied Mark Twain.

Next morning a messenger brought the book to the minister. He opened it and, to his surprise and great amusement, found it to be a copy of Webster's Dictionary!

Mark Twain spoke the truth. He had every word of the minister's sermon in his dictionary; and so had the preacher every word of his sermon in his dictionary. But, in spite of that, the preacher had given much thought and skill to choosing and combining the words that he used; had he not done this, his sermon would not have been interesting.

So in your work, you have every word in the dictionary; but if you would speak and write well, you must learn to choose and to combine words in the best way. This art can be learned only by studying words. To study all the words in the dictionary seems a huge task; but when

we learn that all these thousands of words can be divided into eight classes, it does seem possible, and even easy, to study some words of each class.

Words are divided into these eight classes according to their use in sentences. These classes are called the *Parts of Speech*.

In the following sentence, let us see what each word does.

The plainest birds often sing most sweetly.

“ Plainest ” tells *what kind* of birds.

“ Birds ” tells *what* sing.

“ Often ” tells *when* the birds sing.

“ Sing ” tells what the birds *do*.

“ Most ” tells *how* sweetly.

“ Sweetly ” tells *how* the birds sing.

Now let us study just one of the Parts of Speech. The word “ birds ” is a name.

A word used as a name is called a noun.

“ Noun ” means *name*.

House, tree, ship, lamp, street, man, horse, cart, brook, and ocean are nouns because they are names.

Think of ten nouns that are names of things in this room.

Some names belong to *particular* persons, places,

or things. John, Mary, Albany, Ohio, Lake Erie, Mount Hood, are examples of such names.

The name of a particular person, place, or thing is called a proper name, or Proper Noun.

Every Proper Noun should begin with a capital letter.

Names that belong equally to each person or thing of a class are called common names, or Common Nouns.

These are examples of common names, or Common Nouns: boy, girl, city, state, lake, mountain.

The name "boy" belongs to, is *common* to, every boy; the name "girl" is *common* to every girl.

To what is each one of the other names above — "city," "state," "lake," "mountain" — *common*?

Nouns

COMMON	PROPER
man	Samuel White
soldier	Stonewall Jackson
blacksmith	William Sampson
holiday	Fourth of July
river	Mississippi
ocean	Atlantic
steamship	Lusitania
hotel	Savoy

Copy the following list of common nouns and place opposite each a proper noun that is a particular name of a person or thing of the class to which the common noun belongs. Remember how *proper* nouns are written.

poet	magazine	month	king
sailor	battle	day	newspaper
pupil	cape	street	inventor
teacher	island	discoverer	president
book	school	river	college

IV. CHOOSING NOUNS THAT FIT

The Flag Goes By

Hats off!

Along the street there comes

A blare of bugles, a ruffle of drums,

A flash of color beneath the sky:

Hats off!

The flag is passing by!

— HENRY HOLCOMB BENNETT

In the above stanza, the author speaks of a “blare of bugles, a ruffle of drums.” Suppose he had said the *music* of bugles and the *beat* of the drums; would you like those words as well? Of course you would not. You not only like the sound of the words “blare,” and “ruffle” better, you like these words for other reasons;

“blare” and “ruffle” bring so vividly to your remembrance the sound of bugle and drum that you almost hear them, — you feel the martial music of the army. These words stir your heart, make you stand upright to greet the flag as it passes.

In the next line the writer speaks of a “flash of color beneath the sky.” What does he mean? Does not that one word, “flash,” let you see the flag in motion, not hanging limp, but waving proudly, as though alive?

To make your writing clear, to make it touch the heart as well as the understanding, to make it beautiful, you must use great care in selecting your nouns. Thus, we may talk of the *cry* of a bird, the *chirp* of a bird, the *song* of a bird, the *twitter*, the *call*, the *note*, the *peep* of a bird. Each noun has a different meaning; we must choose the one that means exactly what we wish to say. Supply as many nouns as you can in the following:

Vocal noises made by a
child

The <i>cry</i>	} of a child.
The _____	
The _____	
The _____	

Vocal noises made by a
dog

The <i>bark</i>	} of a dog.
The _____	
The _____	
The _____	

Copy the following paragraph, filling in each blank with the noun that best expresses your exact meaning :

I wandered through the woods listening to the —— of a little brook. The —— of a robin sounded from a tree. The —— of a crow seemed to answer. In the distance I heard the —— of a dog and the —— of cattle.

V. SELECTING NOUNS TO AVOID REPETITION

In the story about Mark Twain (page 156), the man who preached the sermon is called “preacher,” “parson,” or “minister.” In the same way, had the story been longer, instead of repeating the name “Mark Twain” over and over again, the writer might have referred to Mark Twain as the “humorist,” the “joker,” the “author,” and the “speaker.”

Read the following paragraph :

It was the fiercest battle in the war, as well as one of the fiercest battles in history. Only 1500 men were engaged in the battle, but each entered the battle with the determination to make it a decisive battle.

Do you like the repetition of the word “battle” in this paragraph?

Now read this paragraph :

It was the fiercest fight in the war, as well as one of the fiercest combats in history. Only 1500 men were engaged in the conflict, but each one entered the contest with the determination to make it a decisive battle.

Does not the second paragraph sound better than the first? Why?

What words have been used in place of "battle"?

It is seldom necessary to repeat a noun many times. For example, for "end" I may use :

The *close* of the day.

The *last* of the Indians.

The *goal* of the race.

The *destination* of the journey.

The *limit* of time.

The *finish* of the task.

The *terminus* of the railroad.

The *conclusion* of the speech.

The *completion* of work.

In your work, try to use a variety of nouns instead of repeating one or a very few.

Write under each of these nouns,

anger behavior noise gladness news

all the nouns that mean nearly the same in the following list :

wrath	conduct	rage	glee	deportment
tidings	hubbub	clatter	din	information
mirth	racket	rumor	fury	merriment

VI. THE PRONOUN

In the last lesson we learned that we can make our language better by using a variety of nouns instead of repeating the same noun many times. There is another way in which we can avoid repeating a noun. Read the following sentence :

As John was running to John's house, John met John's friend.

Here the noun "John" is repeated four times.

Now read the sentence :

As John was running to his home, he met his friend.

Does not this sentence sound better? This time, instead of using a variety of nouns in place of the noun "John," we have used another part of speech *for the noun*.

A word used for a noun is called a pronoun.

Pro means *for* : *pronoun* means *for a noun*.

1. Pronouns Most Used

In speaking of yourself, you may use, instead of your common name, *boy* or *girl*, or your proper name, the pronouns *I*, *my* or *mine*, and *me*.

I lost the book.

It is *my* book.

The book is *mine*.

Give the book to *me*.

In speaking of yourself and others, you may use the pronouns *we*, *our* or *ours*, and *us*

We went to the country.

Our trunks were lost.

The lost trunks were *ours*.

Grandfather met *us*.

In speaking to some one, you may use the pronouns *you*, and *your* or *yours*.

Is this *your* book?

Is it *yours*?

You may have it.

In speaking of others, you may use the pronouns *she*, *her*, *hers*, *he*, *his*, *him*, *they*, *their* or *theirs*, and *them*.

She has finished *her* work.

He must finish *his* work.

I gave the book to *her* and the pencil to *him*.

They like *their* presents.

She likes *hers*, *he* likes *his*, and *they* like *theirs*.

In speaking of objects, you may use the pronouns, *it* and *its*.

It is John's book.

I know *it* by *its* torn cover.

2. Mistakes in the Use of Pronouns

Some people find only two things hard to remember about pronouns. Sometimes they write *it's* for *its*. *It's* is a contraction and stands for *it is*. The pronoun *its* needs no apostrophe.

Have you ever heard a baby say, "Me want to go"? You laugh at the baby for saying *me* for *I*, but babies are not the only ones who use *me* for *I*. The boy or girl who says,

It is <i>me</i> ,	for	It is <i>I</i> ,
It was <i>him</i> ,	for	It was <i>he</i> ,
It was <i>her</i> ,	for	It was <i>she</i> ,

is using language just as incorrectly as the baby who says, "Me want to go."

Repeat until memorized, —

It is I	I am he	It was I
It is he	I am she	It was he
It is she	We are they	It was she
It is they	It is we	It was they

After the words *am*, *is*, *are*, and *was*, use *I* (not *me*), *he* (not *him*), *she* (not *her*), *they* (not *them*).

3. Practice in the Use of Pronouns

Where there is a blank in the following sentences, supply the right pronoun :

One day the Man in the Moon went to visit Mother Goose's children. He asked many questions.

"Which is Bo-Peep?" he asked.

"I am —," replied Bo-Peep.

"Are you Jack Horner?"

"No, I am not —. See my horn."

"Are you Boy Blue?"

"Yes, I am —."

"Is that pair Jack and Jill?"

"Yes, that pair is —."

"Are you the children who fell down the hill?"

"Yes, we are —."

"What is the matter with those kittens?"

"It was — who lost their mittens."

"Do you know Jack Sprat?"

"Oh, yes, it is — who can eat no fat."

"Do you know his wife?"

"Yes, it is — who can eat no lean."

"Do you know the Three Wise Men of Gotham?"

"Yes, it was — who went to sea in a tub."

"Is that Mother Hubbard at the door?"

"It may be —. I will look. No, it is not —."

VII. ADJECTIVES

1. The boy questioned me with his eyes.
2. The boy questioned me with his two hungry, wistful, blue eyes.

From which of the above sentences do you get a better picture of the boy's eyes? Why?

Which words were added in the second sentence to describe the noun "eyes"? Which word tells how many eyes?

A word joined to a noun or pronoun to limit or describe it, is called an adjective.

Adjective means added to.

Different Things That Adjectives Do

Some adjectives, as *the, this, that, first*, serve to *point out*.

The book. "The" serves to *point out* book.

That girl. "That" serves to *point out* which girl.

This boy. "This" serves to *point out* which boy.

The first page. "First" serves to *point out* which page.

Some adjectives tell *how much*, or *how many*.

More gold. "More" tells *how much* gold.

Fifty dollars. "Fifty" tells *how many* dollars.

Some adjectives describe.

Soft, white, feathery flakes of snow.

“Soft,” “white,” and “feathery” describe the flakes.

Here are several adjectives that may be used to describe *hair*:

Soft, coarse, fine, dark, light, fair, black, white, golden, brown, gray, curling, straight, rough, smooth, combed, uncombed, tangled, matted, wavy.

Can you add any adjectives to this list?

1. Write a list of adjectives that might be used to describe *eyes*.

2. Write a list of adjectives that might be used to describe *lips*.

VIII. COMPARISONS

Sometimes the description of an adjective is emphasized, or made more vivid, by a comparison.

1. It was cold.
2. It was as cold as winter.
3. It was as cold as Greenland.

The coldness of the second and third sentences is much stronger and more vivid than that of the first. It may almost make us shiver to think of winter and of Greenland.

So the idea of heat may be emphasized and made more vivid.

1. It was a hot day.
2. It was as hot as midsummer.
3. It was as hot as a furnace, or an oven.

In which of the above sentences do you feel the heat most? Why?

If we would be sure that a comparison will serve its purpose, we must use objects of comparison that are well known and that are distinguished by the quality compared. If you had never seen or heard of a furnace or an oven, the comparison above would mean nothing to you; if you have been pained or burned by the heat of a furnace or an oven, you actually feel the force of this comparison.

Our language is full of comparisons. Here are some that are often used:

1. Common Comparisons

Blind as a bat.	Strong as Samson.
Spry as a cricket.	Fleet as a deer.
Rich as Cræsus.	Hoarse as a frog.
Old as Methuselah.	Clean as a whistle.
Poor as a church mouse.	Busy as a bee.
Hungry as a wolf.	Happy as a lark.
Gentle as a dove.	Wise as an owl.

2. Original Comparisons

By over use, comparisons may lose their force. New, original comparisons are frequently made by interesting speakers and writers; the newness of their comparisons helps to make their language interesting.

Try making original comparisons by filling the blanks below.

Blue as —

Red as —

Sweet as —

Soft as —

Green as —

Timid as —

Quick as —

White as —

Pure as —

Old as —

Young as —

Brave as —

True as —

Slow as —

3. Explaining by Comparison

A comparison may sometimes be used to make clear the meaning of an adjective rather than to emphasize it. For example, if you do not know the color, *cerulean*, it would help you to be told that it is *like the sky*.

That a comparison may serve to make clear an adjective not understood, the hearer or reader must not only know the object compared, but he must know and think of the particular quality of that object that is to make clear to him the

meaning of the adjective that he does not understand. This is illustrated in the following story:

Questions of a Blind Man

A man blind from his birth asked one who could see, "What is the color of milk?"

The latter replied, "The color of milk is like white paper."

The blind man asked, "Does white, then, rustle in the hands like paper?"

The man who could see replied, "No, it is simply white like a rabbit."

The blind man then asked, "Then is it downy and soft like a rabbit?"

The man who could see replied, "No, white is a color exactly like snow."

The blind man asked, "And is it cold like snow?"

And in spite of all the comparisons that the man who could see made, the blind man was wholly unable to apprehend what the color of milk really was.

— LYOF TOLSTOY

Why could not the blind man get the correct mind picture of the color *white*?

IX. DESCRIPTIONS OF PEOPLE

The New Scholar

One frosty morning in December there appeared among the new scholars a strange little fellow, with a large head, long straight hair, an emaciated body, and

legs that looked like reeds, they were so slender. His clothes were worn and patched, and he had the look of having been frostbitten. He could not have been more than ten years old, to judge by his size, but there was a look of premature oldness in the face.

—EDWARD EGGLESTON

In The Hoosier Schoolboy

What adjectives and comparisons are used to describe this boy—his head? his hair? his body? his legs? his clothes?

Horace Greeley

He saw standing before him a boy apparently about fifteen years of age, of a light, tall, and slender form, dressed in the plain, farmer's cloth of the time, his garments cut with an utter disregard of elegance or fit. His trousers were exceedingly short and voluminous; he wore no stockings; his shoes were of the kind denominated "high-lows," and much worn down; his hat was of felt, "one of the old stamp, with so small a brim that it looked more like a two-quart measure inverted than anything else," and it was worn far back on his head; his hair was white, with a tinge of orange at its extremities, and it lay thinly upon a broad forehead and over a head "rocking on shoulders which seemed too slender to support the weight of a member so disproportioned to the general outline."

—JAMES PARTON

In The Life of Horace Greeley

The above is the description of one of the greatest newspaper men of America. What is there in the description that makes you think the boy will amount to something ?

What adjectives are used to describe his form ? his trousers ?

You know what a low shoe is, and you know what a high shoe is. What do you think a "high-low" is ?

Can you draw a picture of the boy's hat from the description ?

What has the author made to stand out most clearly in this description, that is, what in the boy impresses the author as most unusual ?

Harold or Mealy Jones

His mother named him Harold, and named him better than she knew. He was just such a boy as one would expect to see bearing a heroic name.

He had big, faded blue eyes, a nubbin of a chin, wide, wondering ears, and freckles,—such brown blotches of freckles,—on his face and neck and hands, such a Milky Way of them across the bridge of his snub nose, that the boys called him "Mealy," and Mealy Jones it was to the end.

—WILLIAM ALLEN WHITE
In The Court of Boyville

Harold means a champion or a general of an army. Now, why does the author talk of Harold as a heroic name? When you think of a great hero, a champion, do you think of a snub-nosed boy with light blue eyes and freckles? Does the writer really think this boy was the kind of boy to bear a heroic name? Do you know any boy or girl whose name does not seem to fit?

Did you ever see the Milky Way, the "broad white road in heaven," crowded so with stars that you cannot see them apart? How was the band of freckles over the boy's nose like the Milky Way? Why did the boys call him Mealy? What adjectives are used to describe the boy's eyes? his ears?

Read again the descriptions of all three boys — "The New Scholar," "Horace Greeley," and "Mealy Jones." Hold before your mind the picture of all three boys at once. Can you see each one so plainly, and does each one look so different from the others, that you could paint them, were you an artist? Could you paint them so differently that any one could at once recognize each boy?

Do you know any boy that the first description fits? Whom does the second description

fit? the third? Just think of these boys, do not tell who they are.

Mr. Wegg

There was a broad, round-shouldered old fellow, comically ambling toward the corner. He wore thick shoes, and thick leather gaiters, and thick gloves. Both as to his dress and as to himself he was of an overlapping, rhinoceros build, with folds in his cheeks, and his forehead, and his eyelids, and his lips, and his ears; but with bright, eager gray eyes under his ragged eyebrows and broad-brimmed hat, — a very odd-looking old fellow altogether.

— CHARLES DICKENS

Above is a description of an old man. Can you see him? How does he walk? If you had to describe him in one word, what word would you use? The old man's clothes and himself made the writer think of a rhinoceros. Have you ever seen a rhinoceros? If not, you surely have seen a picture of one. What kind of skin has he? Have you ever seen any one in folds — skin and clothes that made you think of a rhinoceros?

The King of the Golden River

It was the most extraordinary-looking little gentleman. He had a very large nose, slightly brass-col-

ored; very round and very red cheeks; merry eyes, long hair, and mustaches that curled twice round like corkscrews on each side of his mouth. He was four feet six inches high, and wore a pointed cap as long as himself. It was decorated with a black feather about three feet long. Around his body was folded an enormous black, glossy-looking cloak much too long for him.

—JOHN RUSKIN

Can you see this little old gentleman, with his large nose, red cheeks, and merry eyes? Can you see his strange-appearing mustaches and his queer clothes?

The four descriptions before this were of real people. You may have seen folks just like any one or all of them. Is this last the description of a real man? Do you know who he was?

✓

Grandmother

Grandmother is very old; she has many wrinkles, and her hair is quite white; but her eyes, which are still as bright as two stars and even more beautiful, look at one in a kind and friendly way, and it does one good to gaze into them. Then, too, she can tell the most charming stories, and she has a gown with great big flowers worked upon it, and it is made of good, heavy silk that rustles.

—HANS CHRISTIAN ANDERSEN

Can you see this picture of the dear grandmother? Where is she in your picture? What is she doing? knitting? telling stories? to whom?

Does Hans Christian Andersen love the old grandmother he is describing? Do you know any dear old lady that this describes?

Which of the six people whose descriptions have been given did the authors like? Which did they not like? Of which did they make fun?

Which description is most like some one you know? Which description gives you the best picture?

In which description has the author used the most adjectives? In which has the author used comparisons?

X. WRITING A DESCRIPTION OF A PERSON

Write a description of a boy or girl in this room. Make your description kind—just as kind as Hans Christian Andersen's description of the dear Grandmother,—but make it funny if you can do so without hurting any one's feelings.

Before beginning to write, look closely at the

pupil you are going to describe, but do not stare at any one. Think what adjectives or comparisons best describe the hair, the eyes, the face, the figure, the dress. Do not mention the name of the person you are describing.

To-morrow you may be asked to read your description aloud. Your classmates will then try to tell from your description whom you had in your mind while you wrote. Make your description so clear that pupils will know whom you are describing ; do not leave them to guess.

XI. READING AND CRITICISING DESCRIPTIONS

XII. SELECTING ADJECTIVES

Read the following stanza :

The Sandman comes across the land,
At evening, when the sun is low :
Upon his back, a bag of sand —
His step is soft and slow.
I never hear his gentle tread,
But when I bend my sleepy head,
“The Sandman’s coming !” Mother says,
And Mother tells the truth always !

—MARIE VAN VORST

What a quiet, restful feeling this gives one if properly read ! It is the close of the day, just

dusk, the sun is "low." It is the adjective "low" that tells us what time of evening it is.

The two adjectives "soft" and "slow" describe the steps of the Sandman. Can't you see him stealing softly and slowly to the tired baby?

What adjective in the next line describes his step or tread?

In the next line what adjective describes "head"? Can you see the little head drooping and the eyes half closed?

The writer gives us this idea of peace, of rest, of slumber, by selecting and using adjectives that really describe the picture as she sees it. Read slowly the adjectives she has used — "low," "soft," "slow," "gentle," "sleepy." Are they not well chosen for a Sandman's song?

Oftentimes people are careless about the selection of the right adjectives. Then their speech and writing grow tiresome. Every one wearies of hearing the same word repeated again and again. There is no reason why one should do this. Remember, like Mark Twain, you have all the adjectives in your dictionary.

For the word "bold" I may use:

A *daring* robbery.

A *fearless* rider.

A *valiant* knight.

A *valorous* champion.

A *manly* deed.

A *courageous* act.

A *plucky* fight.

A *heroic* rescue.

A *brave* soldier.

A *gallant* leader.

Write under each of these adjectives,

foolish, bright, merry, careless,

all the adjectives in the following list that mean nearly the same :

thoughtless

sparkling

silly

joyous

scatter-brained

shining

sunny

heedless

brilliant

gleaming

jolly

gay

inattentive

frolicsome

absurd

unwise

Add to these lists other adjectives with nearly the same meaning.

There are three adjectives that some children use over and over in their talk and writing — *pretty*, *good*, and *nice*.

While they make themselves understood, these words do not always express their exact meaning ; moreover, their frequent repetition is tiresome to listeners and readers.

On the next page, underneath each of these words, is given a list of words, some one of which can often be used to advantage instead of the overused word.

<u>pretty</u>	<u>good</u>	<u>nice</u>
beautiful	right	dainty
fair	kind	particular
good-looking	true	refined
handsome	pious	elegant
lovely	perfect	attractive
bonny	dutiful	appetizing
charming	honest	considerate
pleasing	honorable	delightful
neat	just	agreeable

There are still other words that should be used at times, rather than any of the above words. Just when any one of these or any other word should be used, this book cannot tell you, as it will depend on what you want to describe. Whenever you are in doubt about what word to use, ask your teacher.

You must also form the habit of consulting a dictionary. Suppose you want to avoid the use of the word *awful*,—another word often over-used and misused,—but cannot think of a suitable word in its place. Look up *awful* in a dictionary; there you will find some, or all, of these words: fearful, frightful, horrible, shocking, terrible, terrific, dreadful, appalling. Probably some one of these words will express your meaning.

XIII. A LETTER CONTAINING A DESCRIPTION

Persons frequently describe to me some bird they have seen or heard and ask me to name it, but in most cases the bird might be one in a dozen, or else is totally unlike any bird found on this continent.

—JOHN BURROUGHS

Why do people describe birds so poorly? Probably for these reasons. First, they do not look carefully, do not see the bird as he really is, and so do not get an accurate picture in their own minds; and secondly, they do not use language that describes exactly the picture that they do form in their own minds.

Here is a test for you :

Mr. John Morton is an old friend of your father, but he has never seen you. He has written a letter inviting you to spend a week on his yacht. You are to travel to New York alone. Mr. Morton will meet you at the Grand Central Terminal. As he has never seen you, he has asked you to describe yourself, just as you will appear when he meets you.

Write your answer to Mr. Morton. First, thank him for the invitation, which you accept. Tell him when your train is due at the Grand Central Terminal. Then give as perfect a description of yourself as possible. Remember, if

he fails to recognize you, you may find yourself adrift in the city.

XIV. TESTING DESCRIPTIONS

XV. DESCRIPTIONS TO EXPRESS BEAUTY

Write a short description of one of the following objects or scenes. Try to make your description accurate, but, at the same time, try especially to bring out the beauty of that which you are describing. You can do this by selecting the right nouns and adjectives, and perhaps by making comparisons.

- | | |
|--|---------------------------|
| A flower (Choose your own flower). | A bird (Choose one). |
| A fairy (Fairy queen, elf, flower fairy, wood nymph, water nymph). | A dress. |
| A cloud picture. | The sky (A starry night). |
| | Moonlight on the water. |
| | A garden. |
| | A waterfall. |

XVI. DESCRIPTIONS TO MAKE CLEAR

In the last exercise you tried especially to bring out the beauty of that which you described. In this exercise you are to try especially to make your description clear ; to be clear, it must be accurate and complete. You will need here, also, to select your nouns and adjectives with care, but

you will find that you need nouns and adjectives quite different from those used in your description to express beauty.

Write a brief description of any one of the following objects. Make your description just as clear and exact as you can.

A desk.

A chair.

A table.

A load.

A coat.

A knife.

A hand bag.

A carriage.

A garden.

A tree.

XVII. A REVIEW

You have learned about three of the eight classes of words, or Parts of Speech.

You have learned that —

1. A word that names a person or thing is called a *noun*.

2. A word used for a noun is called a *pronoun*.

3. A word used to limit or describe a noun is called an *adjective*.

(a) From the following sentences select the nouns, pronouns, and adjectives and write them in three columns.

One cold night in winter a little boy looked up at the shining stars.

“How bright and beautiful they are,” he said; “I never saw such golden stars before.”

Before beginning to write, find a pronoun that is used for stars; two pronouns used for boy.

(b) Write five adjectives that may be used to describe each of the following nouns:

1. _____	} Snowflakes.
2. _____	
3. _____	
4. _____	
5. _____	

1. _____	} Violets.
2. _____	
3. _____	
4. _____	
5. _____	

(c) Make as many comparisons as you can to bring out the full meaning of the adjectives and nouns that you have written under (b). For instance, you may have written, “light snowflakes” and “blue violets”; these you might change into such comparisons as the following:

The snowflakes were as light as down.

The snowflakes were as light as feathers.

The violets are as blue as the sky.

The violets are as blue as sunlit pools.

(d) Make comparisons of things that are like the adjectives and nouns that you have written under (b), as, —

The petals of the blossoms fell light as snowflakes.

Baby's eyes are as blue as violets.

CHAPTER FIFTEEN

POEMS, COMPOSITIONS: VERBS, ADVERBS

I. A POEM TO STUDY

IN the last chapter you studied the first stanza of "The Flag Goes By." Here is the whole poem, a poem every American should know :

The Flag Goes By

- (1) Hats off!
Along the street there comes
A blare of bugles, a ruffle of drums,
A flash of color beneath the sky :
Hats off!
The flag is passing by !
- (2) Blue and crimson and white it shines,
Over the steel-tipped, ordered lines.
Hats off!
The colors before us fly !
But more than the flag is passing by :
- (3) Sea fights and land fights, grim and great,
Fought to make and to save the State :
Weary marches and sinking ships ;
Cheers of victory on dying lips ;

- (4) Days of plenty and years of peace ;
March of a strong land's swift increase ;
Equal justice, right, and law,
Stately honor and reverend awe ;
- (5) Sign of a nation, great and strong,
To ward her people from foreign wrong :
Pride and glory and honor, — all
Live in the colors to stand or fall.
- (6) Hats off !
Along the street there comes
A blare of bugles, a ruffle of drums ;
And loyal hearts are beating high :
Hats off !
The flag is passing by !

— HENRY HOLCOMB BENNETT

SECOND STANZA

Re-read the second stanza. Usually we speak of the flag's colors as red, white, and blue. How has the poet named them? Why do you think he has changed the usual order? Imagine you are standing on the sidewalk watching the advance of the flag, blown in the wind — what color would strike the eye first? Read the line, saying *red* for *crimson*. Do you like it as well?

Perhaps the poet gave the colors as they really met his eye. Perhaps he just liked the sound of the words as he used them.

In the second line, what is meant by the "steel-tipped, ordered lines"? Can you see and hear the regular march, march, of the soldiers? If so, you will read it so that those who listen can see and hear it also.

The rest of the stanza tells us that in taking off their hats the onlookers do more than show reverence to the flag itself — for "more than the flag is passing by." By "more" is meant the things for which the flag stands, the things that make the flag to be cherished and loved. Some of these things are mentioned in the three following stanzas. Read the stanzas and tell what these things are.

THIRD STANZA

In the third stanza is painted the dark and the bright side of war. In the first line, "Sea fights and land fights, grim and great," the two words "grim" and "great" bring out the thought; *grim* because of the horror and sufferings wrought: *great* because of the courage, the high spirit of the men.

In the third and fourth lines we read of "weary marches and sinking ships," surely a sad picture! Old soldiers will tell you that the

long, weary marches are harder, try the souls of men more, than the active fighting. In the fourth line comes the glory — “cheers of victory on dying lips.” Can you imagine the hundreds of brave soldiers who have fallen, and turned their dying eyes to see if the “colors” are still flying, and cheered their comrades on to full victory? If you can, you will never look at the flag without feeling your heart stir within you.

FOURTH AND FIFTH STANZAS

The fourth and fifth stanzas tell of days of peace and plenty, of justice and of progress and safety because we live under the flag. Even to-day, are the peoples of all lands enjoying such safety and prosperity?

SIXTH STANZA

In the last stanza we read — “And loyal hearts are beating high.” Do you know why? Is it not because they see, not only the flashing colors, but all that the flag really stands for? because they see and feel as the writer of this poem sees and feels?

Now read the poem again and show by your

manner of reading it that you understand the meaning of the words and the meaning of the flag.

II. THE FLAG

Write a short composition on one of the following subjects :

1. The flag, telling what the flag stands for.
2. A story about the flag ; this story may be one you have read in your history or elsewhere, or you may write an original story.
3. An account of the different flags that have been used in this land.
4. Flag customs — when raised, when lowered, when at half mast, the different naval flags and their use, etc.

III. MEMORIZING THE POEM, "THE FLAG GOES BY"

Do not try to memorize this poem (page 186) by reading it silently over and over. Read it aloud. Poetry is written to be read aloud.

IV. VERBS

In reading the following poem, emphasize the underlined words :

The Brook's Song

I come from haunts of coot and hern,
I make a sudden sally,
And sparkle out among the fern,
To bicker down a valley.

By thirty hills I hurry down,
Or slip between the ridges,
By twenty thorps, a little town,
And half a hundred bridges.

Till last by Philip's farm I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I chatter over stony ways,
In little sharps and trebles,
I bubble into eddyng bays,
I babble on the pebbles.

With many a curve my banks I fret
By many a field and fallow,
And many a fairy foreland set
With willowweed and mallow.

I chatter, chatter, as I flow
To join the brimming river,
For men may come and men may go,
But I go on forever.

I wind about, and in and out,
 With here a blossom sailing,
And here and there a lusty trout,
 And here and there a grayling,

And here and there a foamy flake
 Upon me, as I travel
With many a silvery water break
 Above the golden gravel,

And draw them all along, and flow
 To join the brimming river,
For men may come and men may go,
 But I go on forever.

I steal by lawns and grassy plots,
 I slide by hazel covers ;
I move the sweet forget-me-nots
 That grow for happy lovers.

I slip, I slide, I gloom, I glance,
 Among my skimming swallows ;
I make the netted sunbeams dance
 Against my sandy shallows.

I murmur under moon and stars
 In brambly wildernesses ;
I linger by my shingly bars ;
 I loiter round my cresses ;

And out again I curve and flow
To join the brimming river,
 For men may come and men may go,
 But I go on forever.

—TENNYSON

Read the underlined words with the pronoun *I* (meaning the brook) before each.

I come	I go	I slide
I make	I chatter	I move
I sparkle	I bubble	I gloom
I bicker	I babble	I glance
I hurry	I fret	I murmur
I slip	I wind	I linger
I flow	I travel	I loiter
I join	I draw	I curve
	I steal	

Here are twenty-five different words that tell what the brook does.

These words are called *verbs*, another one of the eight classes of words, or Parts of Speech.

Words that tell what some one or something does are called verbs.

Verb means word. The word in the sentence that tells what is done is called the *verb* — the word — because it is the most important word in the sentence.

A verb alone may be a complete sentence. A mother talking to her child may say the noun "son," but with this word she does not make a sentence, she does not express a thought. She may add a pronoun and an adjective and say, "my little son," — still she does not make a complete sentence. But if she uses only the one verb, "come," she makes a complete sentence, she expresses her thought to the boy. He knows she means, "Son, come to me," or "Son, come with me," and he obeys her.

So if some one says to you "go," "stand," "march," "sit," "run," "jump," "sing," you get the speaker's thought and can obey because you understand the whole thought. Commands are often so given to save time. Usually the word "you" is understood; as, "You go," "You stand."

V. FINDING VERBS

Make a list of the verbs in the following paragraph:

The wind whistled through the woods. The leaves whispered softly. The birds sang aloud. The little flowers bent their heads. The grass rippled silently. The ferns swayed gently. All listened to the wind's merry tune.

Ask yourself what is told in each sentence ; as,
What did the wind do ?

The word that tells what the wind did is the verb.

What did the leaves do ?

The word that tells what the leaves did is the verb.

Now give the verb in each sentence and tell why it is a verb ; as,

The verb in the first sentence is "whistled," because it tells what the wind did.

VI. VARIETY IN THE USE OF VERBS

In "The Brook's Song" the poet used twenty-five different verbs to tell what the brook did. Suppose he had used but a few of the common words that we use most frequently, such as "flow" and "run," would the poem be as pleasing to the ear? Would the picture of the little brook be as clear as he has made it? What other verbs do you know that might be used to tell the action of running water?

Make lists of all the verbs you know that might be used to tell something that the following do :

The wind.	A snake.
The stars.	A train.
A tiger.	A bird.

Write them out like this :

The wind	{ blows.
	{ sighs.
	{ shrieks.

VII. SELECTING SUITABLE VERBS

Here is a description of a rainy night. Some verbs have been omitted. Fill in the blanks with verbs that will make the description true, that will make the listener know just what kind of night it was.

A Spring Shower

I awakened in my little attic bed about midnight. Overhead I heard the rain ——. It —— against my window. Through a hole in the roof it —— upon my face. The wind —— among the eaves. It —— my shutters, and —— the curtain at my window.

Now change the title to “A Winter Gale” and fill in the blanks with verbs that will make a good description of such a storm.

VIII. WRITING A DESCRIPTION

Write a description of “A Spring Shower” or “A Winter Gale.” You may use the out-

line given in the last lesson if you wish, adding any details that will make the description clearer. Thus in describing the spring shower you might tell of the chirp of an awakened bird, the scents brought from the garden by the wind, the feeling of spring in the air, the grateful coolness the shower brought, the feeling of peace or the drowsy feeling that was caused by listening to the gentle shower.

In describing the winter gale you might speak of the noise of the storm, the sound of animals in fear or distress, the damage to trees or buildings, the shivering cold, the feeling of unrest or fear that the storm aroused.

If you can remember vividly a storm in the night, describe it so that those who read will have a clear idea of the storm itself and of its effect on you.

IX. SOME TROUBLESOME VERBS

Tip saw many strange sights in the city that day. When he returned to the Home, the kind Doctor asked him what he had seen.

“O Doctor, I have seen such wonderful sights! They can’t be real!”

“Why, bless me!” cried the Doctor. “I believe the lad thinks he has seen fairyland!”

In the above sentences saw and seen are used correctly. Here are some of the verbs that people sometimes use incorrectly. In these sentences they are used correctly :

I saw the bird.

We went to see John.

The wind blew fiercely.

The bird flew north.

An oak grew at the gate.

Tom knew the secret.

The boys threw the ball.

You ate the cake.

Fido bit the man.

The wind drove the clouds.

The water froze.

You spoke the truth.

Who wrote this letter?

We sang.

The bells rang.

The boy has seen it also.

John had gone to school.

It had blown all night.

It had flown from the south.

It had grown for years.

He had known it a week.

They have thrown it often.

You have eaten every
crumb.

He has bitten many people.

It has driven them over
the sun.

It is frozen solid.

The words were spoken
softly.

It was written by John.

The song was sung by us.

They have been rung for
ages.

Fill the blanks in the following sentences with the correct verb :

went

gone

I —— to visit my friend, but I did not see her as she had —— to New York.

blew blown flew flown

The wind —— all night. A small bird had —— to his nest. The nest was —— to the ground. The bird —— away.

Write sentences using correctly the other verbs in the above lists. In writing your sentences try to make some connected thought, as in the sentences given just above.

X. VERBS OFTEN MISUSED: LIE, LAY, SIT, SET

lie lay

There are two little verbs that often are misused even by educated people. They are “lie” and “lay.”

These words sound much alike and have something of the same meaning. It is hard to tell in a few words just when each should be used. “Lay” often, but not always, means “to cause to lie,” as in this sentence,

I *lay* the book on the table and the book *lies* there.

You will get a better idea of the correct use of these words by studying the following sentences :

The fairies lie hidden in the grass.
 Fairyland lies all around us.
 Let me lay this plan before you.
 How will you lay out your garden?
 The dragon lays waste the whole country.

sit

set

“Sit” and “set” are two other little words that trouble many people. Sometimes “set” means to cause to “sit,” as,

I *set* the doll in the carriage and the doll *sits* there.

Here are some sentences in which these words are used correctly :

The boy was set to work.
 The sun sets in the west.
 Have you set the supper table?
 The doctor set the broken bone.
 We set out early in the morning.
 Do you set a good example?
 The ring was set with jewels.
 Sit in this chair.
 The bird sits on her eggs.
 That coat sits well.

XI. SHALL OR WILL?

Read the following sentences, paying attention to the underlined words :

"We shall freeze before morning," said Tom.
"Shall I make a fire?"

"No, no!" cried Jack. "Do you want to attract the Indians?"

Tom shivered in silence a few minutes, then he said: "I cannot stand this cold. I will make a fire."

In the first sentence the words "shall freeze" tell what is likely to occur. Tom does not want to freeze, but he fears that he and his friend may freeze if they have no fire.

In the second sentence Tom asks a question and uses "shall."

In the last sentence he uses the word "will" — "will make"; that is, he "wills," is determined, to make a fire.

With I or WE use SHALL to tell what is likely to occur, and WILL to express will or determination. With I or WE in questions always use SHALL.

Fill in the right word, "shall" or "will," in place of the blanks in the following sentences:

"How —— we spend the day?"

"We —— go into town."

"—— we go by train?"

"No, we —— take the trolley."

“Hurry, then, or we —— be late.”

“No, we —— not be late. I —— be ready in plenty of time.”

XII. MAY AND CAN

1. May I read that letter?

2. You may read it.

The first sentence means, have I permis-
sion to read that letter?

The second sentence means, you have per-
mission to read that letter.

3. Can I read that letter?

4. You can read that letter.

The third sentence means, have I the ability
to read that letter?

The fourth sentence means, you have the
ability to read that letter.

Permission is expressed by MAY, ability by CAN.

One day a small boy said, “Mother, can I eat another piece of cake?”

“I have no doubt you can, my son,” was the answer.

“Well, may I eat another piece, Mother?”

“No, my son, you may not,” replied the mother.
“There are many things that you can do, but that you
may not do.”

Tell just what can and may mean whenever used in the above conversation between the mother and her son.

Explain the meaning of can and may in the following sentences :

1. I hope I can play ball next Saturday, but my arm is still stiff.

2. I hope I may play ball next Saturday, but I fear the coach will not consent.

3. Can I lift that heavy box?

4. You may try.

5. May I take your ball?

6. Yes, you may take it if you can find it.

XIII. ADVERBS: THEIR USE AS MODIFIERS OF VERBS

“Bring in the prisoner,” commanded the officer.

Immediately two soldiers entered the tent, leading a young man.

“Stand there,” commanded the officer, pointing to a place before the table. “Prisoner, you will answer my questions briefly. Are you a rebel?”

“I am what you are pleased to call a rebel,” answered the youth proudly.

In the second sentence the word immediately tells when or how soon the soldiers entered. It modifies — that is, it changes and makes more

exact—the meaning of the verb entered, by telling when.

In the third sentence the word there tells where the prisoner shall stand. It modifies the meaning of the verb stand by telling where.

In the fourth sentence the word briefly tells how the prisoner is to answer. It modifies the verb answer by telling how.

In the sixth sentence the word proudly tells how the youth answered. It modifies the verb answered by telling how.

A word that modifies a verb is called an adverb.

Adverbs are one of the eight Parts of Speech.

Note that each adverb used above answers one of these questions :

How? When? Where?

Most, though not all, adverbs answer one of these questions.

The adverbs swiftly, fast, slowly, lightly, heavily, awkwardly, may be used to tell how one runs.

The adverbs softly, slowly, rapidly, smoothly, haltingly, clearly, distinctly, expressively, may be used to tell how one reads.

Make lists of adverbs that will tell —

1. How a person may speak.
2. How a person may sing.
3. How a bird may fly.
4. How the rain may fall.
5. How the water flows.

XIV. SELECTING SUITABLE ADVERBS

Read the following story, inserting in the blank spaces adverbs that fittingly describe the movements and sounds of a giant.

Do not be satisfied with the first words that come to your mind. If you first think of *loudly* to tell how the giant laughed, do not use this word without further thought. Think of all the words you can, such as harshly, mockingly, jeeringly, joyously, gayly, sadly, hoarsely, that might be used to tell how a giant laughs; then select the word that expresses most clearly and exactly the picture that you have in your mind of the giant going through the forest.

All sorts of people came to the little house in the wood and all were made welcome.

One morning, in the early springtime, a giant trod — through the fragrant woods. He saw the birds building their nests and laughed — at their quaint ways. Like them he felt glad and sang —.

Reaching the house, he tapped —— on the door, and without waiting for an invitation, stepped —— into the hall. The hall seemed dark after leaving the bright sunshine.

“Any one at home?” he called ——.

He groped his way —— in the dark hall until he tripped —— over a stool and fell —— to the floor.

Rewrite the above, having a fairy visit the house instead of a giant. Remember that you must now use adverbs suitable to describe the movements and sounds made by a dainty fairy.

XV. OTHER USES OF ADVERBS

Not only do adverbs modify verbs; they are also used to modify adjectives and other adverbs.

None could run so fast as he could,
None could dive so deep as he could,
None could swim so far as he could,
None had made so many journeys,
None had seen so many wonders,
As this wonderful Iago,
As this marvelous story-teller.

— LONGFELLOW

In the first line of the above stanza, so tells how fast. Here the adverb so modifies the adverb fast.

What does so modify in the second line? In the third?

In the fourth line so tells how many. Here the adverb so modifies the adjective many.

What does so modify in the fifth line?

Adverbs that modify adjectives and other adverbs tell how much or how little or give the idea of more or less.

Here are some of the adverbs that are most commonly used to modify adjectives and other adverbs:

so	too	only
as	much	partly
very	hardly	nearly
quite	scarcely	almost

XVI. SOME ADVERBS THAT ARE OFTEN MISUSED

Here is a true story that teaches its own lesson:

An English woman, on her way to America, met a young man on shipboard. To her surprise the lady learned that the young man lived in the town to which she was going, and that he knew her brother and his family.

"I know your niece very well. She is a terribly pretty girl," said the young man.

The voyage ended and the lady met her brother and niece on the pier, the latter of whom she had never before seen. After looking at the girl for a moment, she walked over to where the young man stood.

“Sir,” she said in an indignant voice, “what did you mean by telling me such a falsehood about my niece? She is a sweet, pretty girl. There is nothing terrible about her. Here I have fancied her looking like a modern Medusa.”

You remember that Medusa’s beauty was so truly terrible that all who looked at her were turned to stone.

Do you ever use *terribly*, *awfully*, and *fearfully*, or similar adverbs, when you really do not mean that things are *terrible* or *awful* or *fearful*?

Suggest more appropriate adverbs to be used in place of the adverbs underlined in the following sentences :

1. I was terribly pleased.
2. We had an awfully good time.
3. I’m fearfully thirsty.

Why are the adverbs in the following sentences correctly used?

1. The night was fearfully dark.
2. The dream was terribly real.
3. The ceremony was awfully impressive.

CHAPTER SIXTEEN

PICTURE STORIES

I. MAKING STORIES FROM A PICTURE

Do the animals in the picture on page 211 look savage or do they look pleased? What are they doing? Do tigers, bears, elephants, and other animals like those shown in the picture generally act as these are doing? What would they be apt to do to a man who came among them?

Are these animals common in our land? Is the tree in the picture like those that grow in this land? Is the man dressed like the men you meet daily? Then, is this dancing party taking place in this land or in a far-away country?

The man is dressed like a native of India, the animals are like those that live in the Indian jungles, so perhaps the story of our picture will be laid in India.

Have you ever heard of the snake charmers of India? They are men who, by their strange motions and the strange music they play, cause

snakes to do many wonderful things. Perhaps the man in the picture, like the Pied Piper, can make every animal under the sun follow him when he plays on his wonderful pipe.

Why is the man charming the animals?

1. Perhaps the tiger in the picture is a fierce man-eating tiger who has killed many people, and the man is leading him far from his home to a place where the hunters can shoot him.

2. Perhaps the wolf has killed many sheep and the hunters want him.

3. Perhaps some ivory hunters want the elephant.

4. Perhaps the people in the village need food and the man is leading the animals to a great trap or pit.

5. Perhaps the man was lost in the jungle and the animals were about to devour him, when he began to play on his pipe and charmed them all.

6. Perhaps he is getting the animals for some men who want them for a circus.

7. Perhaps they are animals he has already tamed.

Think of some other "perhaps's."

Use one of the suggestions given above or think of something entirely different and make a story about the picture. Tell how the man came to meet the animals, what he did to them, and what happened to the animals.

Give your story an interesting title.



II. MORE PICTURE STORIES

Here is another animal picture. The boy in this picture is a little American Indian. How can you tell?

See his camp fire and the Indian bowl. Perhaps the bowl contains water. Do you see any food near?

Is the boy going hunting or is he returning from a hunt?

Why is the coyote here? Has he stolen the boy's food or water? Has he hungered so long that he has found courage to come right up to the camp fire? What will the boy do?

Following are the outlines for some stories that may be made from this picture:

1. Indian boy has a pet coyote that he saved when a cub (from what? how?) and brought up. There is a great famine in the land. (Why?) The people in the Indian village are dying. Boy goes out to hunt (what? where?). After a long and fruitless hunt, boy is ready to give up, when coyote leads him to a camp fire. By the fire (whose fire?) is a bowl of meat. While boy eats, coyote hunts around and discovers a store of dried venison hidden (where? by whom?). Boy returns to the village in time to save the starving people.



2. Boy hunts every day. On his return to camp every night he finds his food has been stolen. A little bird promises to watch while boy is away. (Why did bird promise?) Bird flies to boy and tells him a coyote is stealing his food. Boy returns in time to catch the coyote (while he is feasting?). Coyote denies theft. (What reason does he give for being in boy's camp?) Asks how boy knew. Boy answers, "A little bird told me." (Is this the origin of the old saying?) What did boy do?

3. The coyote is a manitou or spirit who has taken this form to test the boy. If he wishes to test his courage, what will he do? If he wishes to test his kindness or hospitality, what will he do? How will the boy stand the test?

Choose one of the above suggestions or outlines and write a story from it, or make an original story of your own from the picture.

What will be a good title for your story?

III. STILL MORE PICTURE STORIES

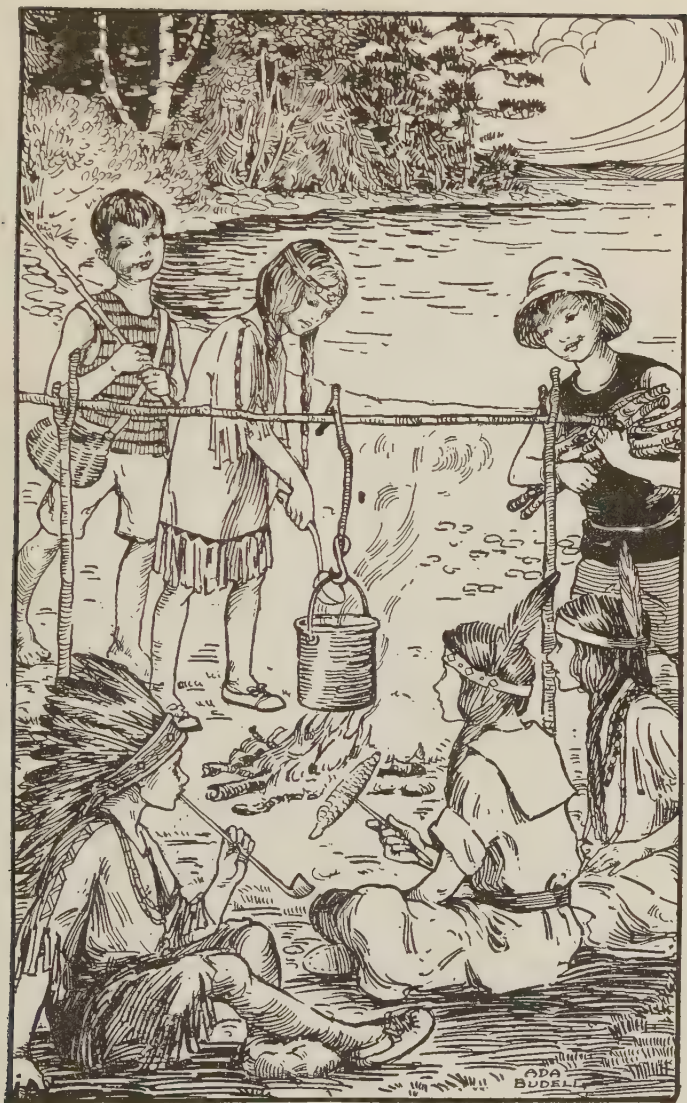
The picture on the opposite page tells its own story so clearly that you can easily tell it in words.

Who are the children in the picture?

Why have they come to the woods?

Why are they dressed like Indians?

Who lit the fire and hung the kettle?



What work are the boys doing?

What work are the girls doing?

What is in the kettle?

Where did the children get it?

What are they getting ready to do?

Have they come to the woods alone?

If any older persons came with the children, where are they?

Did the children have any accident, funny or serious, during the day?

If so, how did they treat it?

Tell a connected story of the children's day in the forest.

IV. WRITING A PICTURE STORY

Choose the picture in this chapter that interests you most and write the story it tells you.

Think so surely while you are writing that there will be no need to correct your paper or to copy it.

CHAPTER SEVENTEEN

ABOUT PREPOSITIONS, CONJUNCTIONS, INTERJECTIONS: WHAT THEY ARE AND HOW TO USE THEM

I. PREPOSITIONS

A Disaster

- (1) What a sight met the good housekeeper's eyes!
(2) The tablecloth was thrown *under* the sofa. (3) A broken dish lay *beside* the fire. (4) A muddy boot was half hidden *among* the sofa cushions. (5) Torn paper was scattered *over* the floor. (6) An ink bottle *on* the desk was upset and the ink was flowing *from* it. (7) A rug, beautiful *of* design, was *in* tatters.

In the second sentence the word "under" tells the relation between the noun "sofa" and "was thrown."

The tablecloth "was thrown under the sofa."

In the third sentence the word "beside" shows the relation between the noun "fire" and "lay."

A broken dish "lay beside the fire."

In the fourth sentence the word "among" shows the relation between the noun "cushions" and "was hidden."

A muddy boot “was hidden among the cushions.”

What relation does each of the other italicized words in the paragraph show? Study them as follows :

The word *over* shows the relation between the noun — and —.

The word *on* shows the relation between the noun — and —.

The word *from* shows the relation between the pronoun — and —.

The word *of* shows the relation between the noun — and —.

The word *in* shows the relation between the noun — and —.

Each of these italicized words shows the relation between the noun or pronoun that follows it, and some other word in the sentence.

Words that show relation are *prepositions*, another of the eight Parts of Speech.

A word that shows the relation between a noun or pronoun and some other word or words is called a preposition.

Preposition means *placed before*.

When a preposition is used, it is generally, though not always, placed before the noun or

pronoun whose relation it shows to some other word or words.

The other word or words may be any one of these three parts of speech: a verb, a noun, or an adjective.

In the third sentence of "A Disaster" the preposition *beside* shows the relation between the noun "fire" and the verb "lay."

In the sixth sentence the preposition *on* shows the relation between the noun "desk" and the noun "bottle."

In the seventh sentence the preposition *of* shows the relation between the noun "design" and the adjective "beautiful."

Read again the paragraph, "A Disaster," giving other prepositions in place of the ones there used. By changing the preposition *under* in the second sentence you may make sentences as follows:

The tablecloth was thrown *over* the sofa.

The tablecloth was thrown *across* the sofa.

The tablecloth was thrown $\left\{ \begin{array}{c} \textit{on} \\ \textit{upon} \end{array} \right\}$ the sofa.

The tablecloth was thrown *beside* the sofa.

The tablecloth was thrown *behind* the sofa.

The tablecloth was thrown *before* the sofa.

The tablecloth was thrown *against* the sofa.

The tablecloth was thrown *beneath* the sofa.

The tablecloth was thrown *toward* the sofa.

In place of each of the other sentences make as many different sentences as you can by changing the preposition.

II. STUDYING PREPOSITIONS

Prince Charming and the Princesses

Prince Charming entered the enchanted chamber. Three princesses lay asleep in the room. A tiny bee hovered over the princess who reclined on the couch. An ant rested on the hand of the one who dreamed by the fire. A beautiful butterfly fluttered over the fairest princess, who slept under a blanket of roses.

In the above paragraph what prepositions show the relation

between	{	<u>lay</u>	and	<u>room</u>
		<u>hovered</u>	and	<u>princess</u>
		<u>reclined</u>	and	<u>couch</u>
		<u>rested</u>	and	<u>hand</u>
		<u>hand</u>	and	<u>one</u>
		<u>dreamed</u>	and	<u>fire</u>
		<u>fluttered</u>	and	<u>princess</u>
		<u>slept</u>	and	<u>blanket</u>
		<u>blanket</u>	and	<u>roses</u>

Do not name the preposition merely; in each case make a full statement, as:

The preposition in shows the relation between lay and room.

The preposition over shows the relation between — and princess.

Fill each blank in the five sentences below with a preposition selected from the five prepositions given above the sentences. For each blank, select the preposition that you think most suitable, the one that makes the sentence express a true event or picture most clearly.

in under over through on

1. The lily floated peacefully —— the water.
2. Some ducks were swimming —— the water.
3. The canoe skimmed lightly —— the water.
4. A turtle dived —— the water.
5. The prow of the boat cut —— the water.

† III. SOME PREPOSITIONS THAT ARE OFTEN MISUSED

in

into

In and into are correctly used in the following sentences:

“Where is Tom?” asked Fred.

“I saw him going into that room some time ago.

As I have not seen him come out, I think he is still in the room."

Into suggests motion — the act of moving into the room. In suggests rest — remaining in the room.

Use INTO to express motion.

Use IN to express rest.

between

among

Between and among are correctly used in the following sentences :

The money was divided among the twenty sailors, but the jewels were divided between the two captains.

How many people shared the money ?

What preposition is used ?

How many people shared the jewels ?

What preposition is used ?

Use BETWEEN in speaking of two.

BETWEEN means BY TWO.

Use AMONG in speaking of more than two.

to

at

To and at are used correctly in the following sentences :

I am going to Mayfield.

I had a fine time at Mayfield.

Do not use to for at. Do not say :

I had a good time down to the beach.

When I was to Chicago, I saw —.

When I was to grandfather's, I went —.

In all expressions such as the above it is incorrect to use to ; at is the correct preposition. Read the expressions again, using at in place of to.

Use TO when talking of GOING TO A PLACE.

Use AT when talking of WHAT HAPPENED WHILE THERE.

of

Did you ever hear any one use off of as in the following sentences ?

I jumped off of the bench.

I got off of the train at New York.

Of after off is unnecessary and should not be used.

The above sentences should read —

I jumped off the bench.

I got off the train.

Write five sentences, using correctly the following prepositions : in, into, between, among, and off.

IV. USING PREPOSITIONS

Here is a list of the prepositions that are most frequently used:

about	before	from	to
above	behind	in	toward
across	below	into	under
after	beneath	of	until
against	beside	off	unto
along	between	on	up
among	beyond	over	upon
around	by	through	with
at	for	till	within

Write a description under one of the following titles:

How the Brook Flows
Lost in a Blizzard
A Boat Race
A Journey in a Train
A Ride in an Automobile
Breaking a Colt
Fishing for Trout
Hunting Squirrels

Before beginning to write, make a list of at least ten prepositions that you think could well be used in your description. It will help if you write the noun after the preposition.

In preparing to write on the first subject, "How the Brook Flows," perhaps you would make a list of prepositions, with the nouns following, something like this:

<u>above</u> the shining pebbles	<u>against</u> the mossy banks
<u>across</u> the meadow	<u>among</u> the reeds
<u>around</u> the rocks	<u>between</u> the banks
<u>into</u> the river	<u>beyond</u> the town
<u>through</u> the valley	<u>by</u> the farm
<u>below</u> the bridge	<u>from</u> the hill
<u>beneath</u> the stars	<u>over</u> the mill wheels
<u>beside</u> the nodding flowers	<u>under</u> the trees

Just reading the phrases given above brings to the mind many pictures of the little brook flowing to join the river.

V. CONJUNCTIONS

"With me will I take Sir Lancelot and Sir Torre and Sir Gawain and Sir Tristram."

In choosing the knights to accompany him on his journey, King Arthur connects their names with the word and.

"Sir Lancelot or Sir Percivale shall hold the lists."

In appointing either Sir Lancelot or Sir Percivale to hold the lists, King Arthur uses the word or to connect their names.

“Neither Sir Lancelot nor Sir Percivale, but Sir Galahad shall bear my message.”

In rejecting the services of Sir Lancelot and Sir Percivale and in choosing Sir Galahad, King Arthur connects their names with the words nor and but.

Words that connect or join other words are called *conjunctions*.

Conjunction means *a joining together*.

In the above sentences the conjunctions join words to words.

Read the following paragraphs:

“Therefore,” said Arthur, “take thou Excalibur, my good sword. Go with it to yonder waterside. When thou comest there, I charge thee throw my sword into that water. Come again and tell me what thou seest.”

“Therefore,” said Arthur, “take thou Excalibur, my good sword, and go with it to yonder waterside and when thou comest there, I charge thee throw my sword into that water and come again and tell me what thou seest.”

How many sentences in the first paragraph? in the second?

What conjunction is used to join the short sentences of the first paragraph into the one long sentence of the second paragraph?

Conjunctions, then, may be used to join groups of words, as well as single words.

A word used to join a word or group of words to another word or group of words is called a conjunction.

Conjunctions make up one of the eight Parts of Speech.

VI. COMBINING SENTENCES

Read the following sentences :

1. One day Tom went fishing. It was a bright day. It was a sunny day.
2. One bright, sunny day Tom went fishing.

Does not the last sentence tell all that the first group of sentences tells? Which sounds better?

Compare the following :

1. One day Tom was skating. He fell. He cut his head. He cut his head on a bit of ice. The ice was sharp.
2. One day as Tom was skating, he fell and cut his head on a bit of sharp ice.

Which do you like better?

Here are some sentences taken from pupils' compositions. Try to combine each group of

sentences into a single sentence that will tell all that the group tells.

1. Once there was a beautiful princess. She lived in a far-away country.

2. We rowed home in the twilight. We were hungry. We were tired. Everybody was happy. Everybody had had a good time.

3. The Indian crept through the bushes. He came to a little house. It was in a clearing in the forest.

4. Once there was a little girl. She lived with a cruel woman. Her home was in the Land of Shadows. It was far away from here.

5. The old man sat by the fire. He was dreaming. He dreamed of the days that were long past. He dreamed of the days when he was young.

VII. COMBINING SENTENCES IN A STORY

Rewrite the following story, combining into single sentences each group of sentences marked with letters, (a), (b), (c), (d), and (e).

The Fox and the Grapes

(a) One day a fox was walking through a wood. He was hungry. He was looking for something to eat. (b) He saw a bunch of grapes. They were growing on a vine. The vine was high.

(c) The fox tried to reach the grapes. He could

not. (d) He tried again. He tried another time. Still he failed. (e) At last he turned away. He was disappointed. He was angry.

“I do not want those grapes,” he said. “They are sour.”

VIII. WRITTEN REPRODUCTION

Your teacher will read a story to you, which you are to reproduce in writing. While writing keep the following directions in mind :

1. Do not use simple little sentences when you can use longer sentences that express the meaning clearly, as in Lesson VI.

2. Do not use the words and and then, except when necessary.

IX. INTERJECTIONS

You have learned that an exclamatory sentence is one that expresses strong or sudden feeling. Sometimes one word is used to express strong or sudden feeling. In the following sentences the underlined words are so used :

Hark ! I hear a footfall on the stairs.

Hurrah ! the game is ours.

The aid came too late, alas ! alas !

Humph ! a very likely story, I must say.

Ho ! ho ! will no one come !

The underlined words simply express sudden or strong feeling. They are not really parts of the sentences in which they occur. Read the sentences, omitting the underlined words, and you will see that each expresses a complete thought. These underlined words are *exclamatory words* or *interjections*.

Interjection means *something thrown in*.

The interjection is a word *thrown in* to express strong or sudden feeling.

Just as exclamatory sentences are followed by the exclamation mark, so an interjection is usually followed by an exclamation mark.

An interjection is a word thrown into a sentence to express strong or sudden feeling.

The class of words called *interjections* makes one of the eight Parts of Speech.

Find the interjections in the following selections :

1. That brave knight buckled on his brand,
 Heigho ! the wind and the rain ;
And fast he sought a foreign strand,
 Ah, well-a-day ! in vain.
2. Hurrah ! hurrah ! a single field has turned the
 chance of war.

Hurrah! hurrah! for Ivry, and Henry of Navarre.

3. Oh! how our hearts were beating, when, at the dawn of day,
We saw the army of the League drawn out in long array.
4. Oh! was there ever such a knight, in friendship or in war,
As our Sovereign Lord, King Henry, the soldier of Navarre?
5. Ho! gallant nobles of the League, look that your arms be bright;
Ho! burghers of St. Genevieve, keep watch and ward to-night.
6. Hail! men who rule the city.
7. Hush! hark! did stealing steps go by?

X. EXPRESSING FEELINGS THROUGH THE USE OF INTERJECTIONS

Here are some common interjections, arranged according to the feelings which they express:

Joy: ah! aha! hurrah! ha!

Sorrow: oh! alas! alack! O dear!

Praise: well done! good! bravo!

Surprise: whew! what!

Contempt: pshaw! humph! fie! begone!

Calling: ho! hello! look! see! behold! hark!
hold!

Greeting : hail ! welcome ! all-hail !

Parting : farewell ! good-by !

Silence : hush ! hark ! soft ! softly !

Write sentences containing interjections that express the different feelings mentioned above. As you change the interjections, notice the change in the feeling or emotion expressed, and the consequent change of expression necessary in reading the sentences.

Following is an illustration of the effects of changing an interjection :

The Black Knight is overthrown.

The above is a simple statement. There is nothing to show what effect the Black Knight's overthrow has on the speaker. Now let us use — throw in — certain interjections and observe the effects.

Hurrah ! the Black Knight is overthrown !

We know at once that some one is overjoyed at the Black Knight's misfortune.

Alack ! the Black Knight is overthrown.

What feeling is expressed here ?

Bravo ! the Black Knight is overthrown !

Here is expressed, not only joy at the defeat of the Black Knight, but praise for his conqueror.

What! the Black Knight is overthrown!

What feeling is here expressed?

Pshaw! the Black Knight is overthrown!

Contempt is here expressed. It is as if the speaker said: "The Black Knight is no fighter. He is already easily overthrown."

Behold! the Black Knight is overthrown!

Now some one's attention is called to the fact, perhaps with some surprise.

See how many different feelings you may throw into the same sentence by using different interjections.

XI. REVIEW OF PARTS OF SPEECH

The beautiful white snow is falling.

It falls softly and swiftly.

Hurrah! bring your sleds.

They will glide swiftly and smoothly over the glittering snow.

I. Tell to what part of speech each word in the above sentences belongs and why; as,

The beautiful white snow is falling.

“The” is an adjective because it is added to the noun *snow* to point out.

“Beautiful” and “white” are adjectives because they are added to the noun *snow* to describe the snow.

“Snow” is a noun because it is a name.

“Is falling” is a verb because it tells what the snow is doing.

Study the other sentences in the same way.

2. Write the words in the above sentences in columns according to the parts of speech. Arrange your papers as follows :

Nouns	Pronouns	Adjectives	Verbs
Adverbs	Prepositions	Conjunctions	Interjections

XII. STUDYING A POET'S CHOICE OF WORDS

The following poem contains beautiful pictures described in beautiful words. The words fit; they express the pictures clearly. Read the poem thoughtfully and try to see the pictures.

I Wandered Lonely as a Cloud

I wandered lonely as a cloud

That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils,
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the Milky Way,
They stretch'd in never ending line
Along the margin of a bay;
Ten thousand saw I at a glance
Tossing their heads in sprightly dance.

The waves beside them danced, but they

Outdid the sparkling waves in glee: —
A poet could not but be gay
In such a jocund company!
I gazed — and gazed — but little thought
What wealth the show to me had brought;

For oft, when on my couch I lie,

In vacant or in pensive mood,
They flash upon that inward eye,
Which is the bliss of solitude:
And then my heart with pleasure fills,
And dances with the daffodils.

— WILLIAM WORDSWORTH

FIRST STANZA

Can you imagine anything more lonely than a single cloud in the sky — miles of space below it, miles of space above it, and miles of space on every side? How do you think the poet felt when he likened himself to such a cloud?

Have you ever watched a cloud wandering, floating, drifting, in the sky, moving slowly at the breath of the breeze, apparently without any destination? If you have, you will know just how aimless and thoughtless was the poet's wandering.

What is a "host"? How do you like the use of this word in the fourth line?

Which do you prefer, "golden daffodils" or "yellow daffodils"? Why?

See how the poet's selection of prepositions makes clear the picture in the last two lines.

Beside the lake, beneath the trees
Fluttering and dancing in the breeze.

And the words "fluttering" and "dancing" make this picture beautiful as well as clear.

SECOND STANZA

Have you ever seen the "Milky Way"? There the stars are so close together that they

make a broad pathway of light; they are "continuous."

Is there anything in the shape or the color of a daffodil to suggest a star?

To give an idea of the great number of daffodils the poet saw at a glance, he tells us he saw a "crowd," a "host," "ten thousand," that they were "continuous as the stars that shine and twinkle in the Milky Way." Which one of these expressions gives the idea of the greatest number? Which tells how close together they grew?

What words in this stanza do you like the best? Why?

THIRD STANZA

A poet could not but be gay,
In such a jocund company!

Of course he could not. For the true poet, whether he writes poetry or only feels it, sees, not a row of wind-swept daffodils, waving beside the wind-swept waters of the lake, but daffodils and waters alive, gay, laughing, and happy — a "jocund company."

Read all the expressions in the poem that tell you that the poet looked on the daffodils as

living, thinking, and feeling beings, his joyful companions.

FOURTH STANZA

Did the golden daffodils give pleasure only while the poet was gazing at them?

What is meant by "in vacant or in pensive mood"?

Close your eyes and try to see, to recall, any one of the beautiful pictures of this poem. Can you see it clearly?

That is what the poet means by "that inward eye." He feels that if one's mind is well stored with beautiful pictures that he can recall with the "inward eye," he can amuse himself and be happy, even in solitude. Do you believe this is true? It is equally true of him whose mind is stored with beautiful thoughts.

Read the poem again and see if you do not have clearer pictures, if the words do not please you better, if the poem does not mean more to you.

XIII. READING "I WANDERED LONELY AS A CLOUD"

Read the poem, "I Wandered Lonely as a Cloud," to yourself, several times if necessary,

until you feel prepared to read it well in class. If possible, read it aloud to yourself or to any one who will listen.

To read this poem well, you must put yourself in the poet's place, you must feel towards the daffodils as he felt; then you will be able to read the beautiful words expressively and to feel their beauty.

XIV. MEMORIZING "I WANDERED LONELY AS A CLOUD"

Memorize this poem by reading the entire poem through several times aloud, keeping in mind, — that is, seeing with your "inward eye," — and feeling just what the poet saw and felt when he wrote the poem.

XV. RECITING "I WANDERED LONELY AS A CLOUD"

When reciting this poem, keep in your mind's eye the picture of the dancing daffodils, and pronounce the beautiful words of the poem, so that they fit the picture.

XVI. WRITING FROM MEMORY "I WAN- DERED LONELY AS A CLOUD"

CHAPTER EIGHTEEN

ABOUT FABLES AND PROVERBS

I. STUDYING A FABLE

The Lion and the Mouse

A LION was sleeping in his den when a little mouse ran over his paw and awakened him. The lion caught the little creature and was about to devour her, when she cried : “ O Lion, spare my life ! You are too great and noble to harm a little creature like me.” The lion, pitying the little mouse, let her go.

Not long after this, the lion was caught in a hunter’s net. His loud roars filled the forest. The little mouse heard him and ran to his aid. Quickly she gnawed through the ropes that bound him, and set him free.

Thus the little mouse taught the mighty lion that kindness is seldom thrown away. No creature is so much below another that he cannot repay kindness with kindness.

— Æsop

If it were not indicated by the lesson heading, how would you know that the above story is a fable?

How many paragraphs in this fable?

What does each paragraph tell? Do not answer like this :

1. How the lion spared the mouse.
2. How the mouse saved the lion.
3. What the fable teaches.

Instead, make good topic sentences.

Read the first sentence in the first paragraph. It contains thoughts that might have been expressed in several simple sentences, as follows :

A lion was in his den. He was asleep. A little mouse ran over his paw. She awakened the lion.

The thoughts here expressed in four short sentences are much better expressed in the single longer sentence of the story. But this long sentence is not the only sentence that might be made to express these thoughts. They might be expressed in any one of the following ways :

Once a little mouse ran over the paw of a lion sleeping in his den, and awakened him.

Once a little mouse awakened a lion sleeping in his den, by running over his paw.

Once a lion sleeping in his den was awakened by a little mouse running over his paw.

Try to express the same thoughts in still another single sentence.

Read each sentence in the fable, then try to express it differently, keeping the meaning clear.

What lesson or moral does this fable teach? Express this moral in different ways.

What might the mouse have said to the lion to teach him the moral? What might the lion have said to the mouse to show that he had learned the moral?

Retell the story, using your own words. Do not make too short sentences. Combine several ideas into a single sentence, as the author has done.

II. TELLING ORIGINAL FABLES

Can you recall any other fable that teaches the same lesson as "The Lion and the Mouse"? Æsop has told several fables containing the same moral. "The Dove and the Ant" is one of them. Following is an outline of the fable:

(A) The Dove and the Ant

1. A dove, seeing an ant about to drown, saved its life by dropping a leaf before it.
2. The ant saved the dove's life by stinging a man about to shoot the dove, thus destroying his aim.

Here is the outline for an original fable, teaching the same lesson :

(B) The Man and the Dog

1. A man bought a dog from a boy who was about to drown it.
2. The dog saved the man's life by arousing him when his house was on fire.

Below are the titles and a few suggestions for other fables that teach the same truth:

(C) The Elephant and the Bee

1. How might an elephant help a bee?
2. How might a bee help an elephant?

(D) The Giant and the Dwarf

1. What can a giant do that a dwarf cannot?
2. How might a dwarf help, or even save the life of a giant?

(E) The King and the Beggar

(F) The Eagle and the Bat

(G) The Deer and the Snail

(H) The Wise Man and the Simpleton

Choose one of the above titles and tell a fable that teaches that no one is so much below

another that he cannot repay kindness. Keep the fable short. The outlines given are for two paragraphs. Use no unnecessary *ands* or *thens*.

III. WRITING ORIGINAL FABLES

Choose one of the titles for fables given in the last lesson, and write an original fable. Here are some things to remember if you wish to make it a really good fable :

1. Decide how many paragraphs your fable will contain, and what each paragraph will tell. Two paragraphs are enough unless you wish to add the moral, as is done in the fable, "The Lion and the Mouse." This is not necessary.

2. Think out every sentence clearly in your own mind before you write one word of that sentence.

3. Use capitals and marks of punctuation correctly.

4. After you have finished writing your fable, read it through carefully and correct any mistakes you may have made in spelling, punctuation, and indention of paragraphs.

IV. MORE FABLES TO STUDY

The Dog and His Shadow

A dog was crossing a river with a piece of meat in his mouth. He saw his own form reflected in the water.

Thinking that it was another dog with another piece of meat, he made up his mind to have the other dog's meat as well as his own. But in snapping at the shadow, he dropped his own piece of meat and so lost all.

What word would be better than "shadow" in the title of the above fable? Why?

Combine the sentences in the first paragraph into one.

If you were writing this fable, would you tell it in one paragraph or in two? Why?

What moral does "The Dog and His Shadow" teach?

The Farmer and the Bird

A farmer once caught a bird in a net.

"Good farmer, let me go," cried the bird, "and I will lead many other birds into the snare."

"No," answered the farmer, "I might have let you go. But now that you have shown me the kind of bird you are, you shall surely die. No death is too bad for him who is ready to betray his friends."

How could you combine sentences in the above fable so as to make two paragraphs?

What two sentences in the third paragraph might well be combined into one sentence?

What moral does the fable, "The Farmer and the Bird," teach?

Do you agree with the farmer?

Study the uses of the capitals and marks of punctuation in this fable.

V. WRITING FROM DICTATION "THE FARMER AND THE BIRD"

VI. TELLING ORIGINAL FABLES

The fable, "The Dog and His Shadow," teaches that he who tries to grasp too much loses all. Following are titles with outlines and suggestions of stories that teach the same lesson :

1. The Kingfisher and the Fish

A kingfisher, with one fish in his mouth, tried to get another from the water. What happened?

2. The Dog and the Rabbit

A dog had just caught a rabbit, when he saw another near. He tried to capture both. What was the result?

3. The Cat and the Mouse

A cat, carrying a live mouse, saw his reflection in a mirror. He thought it was another cat with another mouse and determined to get the second mouse. How did he succeed?

4. The Boy and the Bottles of Milk

How many bottles was the boy carrying? How many more did he wish to take? Result?

5. The Man and the Crates of Eggs

Cart already loaded; man tried to pile on more; result.

6. The Fisherman and His Nets

7. The Man and the Paper Bag of Flour

8. The Chicken and the Grasshopper

9. The Squirrel and the Nut

10. The Man and the Seat

Man enters crowded car; refuses a single seat, hastens toward a double one that is taken before he reaches it, turns back to the first seat and finds—what?

Choose one of the above titles and tell an original fable. *Think* the fable through before beginning to speak. Be sure your fable teaches the right moral.

VII. WRITING ORIGINAL FABLES

Choose one of the titles given in the last lesson, or select an original title, and write a fable teaching the same moral that the fable, "The Dog and His Shadow" (page 244), teaches.

Let your fable be short. As there should be no difficulties for you in the use of capitals or marks of punctuation, you should spend much thought on making good sentences. Of course you will make no mistakes in spelling, in punctuation, or in capitalization.

VIII. A STORY TO FINISH

The General and the Spy

Just before an important battle, a spy was captured within the American lines and was at once taken before General True.

After reading the above paragraph, read again the fable, "The Farmer and the Bird" (page 245); then finish the story, "The General and the Spy." In finishing this story, perhaps these questions will help you:

What punishment did the general decide upon? How did the spy try to induce the general to spare him? (What did the bird promise the farmer?) What was the general's answer?

IX. WHAT ARE PROVERBS?

You have learned that every fable teaches a truth or, as we generally say, a moral. Often, instead of telling the whole fable, we may call

it to mind by a brief statement of the lesson it teaches.

“Grasp no more than thy hand can hold,” recalls the fable, “The Boy and the Nuts.”

“Don’t count your chickens before they are hatched,” or “Sell not the bear’s skin until you have caught the bear,” may bring to mind the fable, “The Milkmaid and the Pail of Milk.”

“He who hunts two hares at once will catch neither,” or “A gift in the hand is worth two promises,” or “A fish in the net is worth a hundred swimming in the sea,” or “A bird in the hand is worth two in the bush,” may suggest the fable, “The Dog and His Shadow.”

“Dig a well before you are thirsty,” and “Have not thy cloak to make when it begins to rain,” teach the same lesson as the fable, “The Wise Boar.”

Such short sayings, full of wisdom, are called *Proverbs*.

William Penn wrote :

“The wisdom of nations lies in their proverbs . . . Collect and learn them. . . . You have much in little ; they save time in speaking ; and upon occasions may be the fullest and safest answers.”

The best-known American proverbs were written and collected by Benjamin Franklin more than one hundred and fifty years ago and published in *Poor Richard's Almanac*. You doubtless know a number of these *Sayings of Poor Richard*. Here are a few :

1. Never leave that till to-morrow which you can do to-day.
2. Early to bed and early to rise
Makes a man healthy, wealthy, and wise.
3. ~~X~~ God helps them that help themselves.
4. Plow deep while sluggards sleep.
5. Little strokes fell great oaks.
6. Experience keeps a dear school but fools will learn in no other.
7. Remember that time is money.
8. There never was a good war nor a bad peace.

Which of these proverbs do you like best?
Why?

What others do you know?

X. ORIGIN OF PROVERBS

Some proverbs doubtless came from old fables that were told from age to age; others may have had their origin in some real happening.

There is a Chinese proverb which says, "Bet-

ter go home and make a net than sit by a river wishing for fish."

Might not that proverb have come from some such incident as the following?

One day as Confucius was on a journey he saw a man sitting idle beside a river.

"Why sit ye idle by the waters?" asked Confucius.

"I am watching the fish. There are so many of them and they are so large. How I wish I had one for my dinner!" replied the man.

"Foolish one!" answered Confucius, "better go home and make a net than sit by the river wishing."

From the list of proverbs given below, select one and tell how you think it may have come to be made.

1. Nothing is lost on a journey by stopping to feed your horse. — SPANISH

2. Willing comes before working.

3. Step by step one gets to Rome. — ITALIAN

4. A bear never knows until he is muzzled how many people are not afraid of him.

5. Truly polite is always polite.

6. Greatness alone is not enough, or the cow would outrun the hare. — GERMAN

7. 'Tis not what we have but what we enjoy that makes us happy.

8. A fine cage won't feed the bird.
9. Welcome is the best dish on the table.
10. Sell not the bear's skin until you have caught
the bear.
11. He who begins many things finishes few.
12. He that would have fruit must climb the tree.
13. Little leaks sink great ships.
14. Better a free bird than a captive king.
15. Cowards are cruel, but the brave love mercy,
and delight to save.
16. Better go around than fall in the ditch.

— SPANISH

17. Before you cross the river, look out for the
crocodile.

— AFRICAN

18. Destroy the lion while he is a whelp.

Here is another old proverb in rhyme. Read
it before you begin work.

When about to put your thoughts in ink,
'Twill do no harm to stop and think.

When you have selected your proverb, think
your story through before writing. Perhaps a
short outline will help you. Following are
some simple outlines:

Proverb 4. A bear lived in the woods near a village.
Whenever he appeared, people fled in terror. At
last he was captured and muzzled. People then
gathered around, saying: "I am not afraid of a bear.

I never ran from him." What might the bear have thought?

Proverb 5. Servant very polite to master; rude to poor people; one day master discovers this; discharges servant; says what?

Proverb 14. King held captive in a beautiful palace; had servants to wait upon him and every comfort; looked from window one day and saw a little sparrow; said what?

XI. APPLICATION OF PROVERBS

While many proverbs may have had their origin in one story or particular happening, their teaching applies to many different circumstances and conditions. For example, the Chinese proverb, quoted in the last lesson, "Better go home and make a net than sit by the river and wish," means it is always better to get to work, to do something, than to sit and wish.

Here are a few proverbs, with suggestions of their possible origin and explanations of their larger meanings:

1. If you don't aim high, you will never hit high.

Originally this may have referred to shooting with bow and arrow. Now it means that unless

one sets a high standard for himself, he never will reach excellence in any endeavor.

2. He who goes with wolves, learns to howl.

— SPANISH

When written, this may have meant that dogs who ran away and lived with wolves, learned the ways of the wolves and howled like them. The wider meaning is that a person grows like those with whom he lives.

3. A pig that has two owners is sure to die of hunger.

Perhaps two men were owners of a pig and each depended upon the other to feed it, with the result that the pig died. The wider meaning of the proverb is found in another proverb, "Everybody's business is nobody's business."

What is the wider meaning of each of the following proverbs?

4. Two captains sink the ship.

5. None preaches better than the ant, and she says nothing.

— FRANKLIN

6. If you can't fly, crawl.

- * 7. Drop by drop wears away the stone.

— FRENCH

8. "All the world talks of its shoes," says the cobbler.

9. It is as easy to be a lead horse as a wheel horse.

10. Drive not the second nail till the first be clinched.

11. He that would eat the kernel must crack the nut. — PLAUTUS

12. He who tastes every man's broth, sometimes burns his mouth. — DANISH

13. Said the sieve to the needle, "You have a hole in your head." — BENGALESE

14. When we go for berries, we must not retreat for briers.

15. If I have lost my ring, I still have my finger.



XII. MAKING PROVERB STORIES

A scalded dog is afraid of cold water.

The above proverb may have had its origin in a true incident. By accident, or by cruel design, a dog may have had some hot water spilled over him. Ever after he ran when he saw any one about to throw out even cold water, fearing he might be burned.

From the following, or from original topics, make up stories that illustrate the above proverb :

1. The Baby and the Stove.

(Hot stove — cold stove)

2. The Dog and His Medicine.

(Full bottle — empty bottle)

(Spoonful of medicine — spoonful of water)

3. The Bear and the Porridge Pot.
(A camping story)
4. The Baby and the Bee.
(Baby thought it was a fly)
5. The Monkey and the Firecracker.
(Monkey thought it was a lighted cigarette)

Try to make the title and the first sentence of your story interesting, so that your audience will want to hear the whole story. If you choose the fifth topic, you may take for your title, "A Bad Habit Cured." Then the story might begin :

A monkey who had acquired the bad habit of smoking cigarettes, one day found what he thought a great treat.

"A cigarette! and already lighted! How lucky I am! What a beautiful bright color it is. I never saw a red cigarette before."

Think of other interesting beginnings for this story.

XIII. WRITING PROVERB STORIES

Write a story containing the teaching of a proverb. You may select your proverb from those given in Lessons IX, X, XI, or XII, or you may use any other proverb you know.

Here is a proverb for you :

Well-framed thoughts and pictures please most.

— ENGLISH

Try to frame your thoughts, in the story you are about to write, in a pleasing word frame. That will be a direct and profitable application of a proverb to yourself.

XIV. WRITING PROVERBS FROM MEMORY

Memorize at least five proverbs and write them from memory. Write as many more as you know.

Try to write one good original proverb.

XV. A LETTER

Your friend, John Smith, has been the champion runner of his school for two years. This year he has been defeated. Perhaps he was defeated (1) because he did not keep up his practice, or (2) because he felt so sure of himself that he did not try, or (3) because he had an accident during the summer, or (4) because he thought too little of his opponent's ability, or (5) because he kept watching his opponent instead of looking to the goal, or (6) because his

opponent proved his superior, do the best he could.

Choose one of the given reasons as the cause of your friend's defeat and write a letter of sympathy to him. If you can think of any fable or proverb that applies to him, use it, but not in a disagreeable way. You do not want to discourage him. You want him to overcome any fault he has, so that he may run again and win.

Before writing, study the heading and ending of the letter in Chapter X (page 104).

CHAPTER NINETEEN

ABOUT CLASSIC, MODERN, AND ORIGINAL MYTHS AND
FAIRY TALES, TRUE STORIES, AND QUOTATIONS

I. MYTHS: THEIR ORIGIN

MANY, many years ago, as the people who lived on this earth saw the marvels it contained, they wondered how such things came to be. As time passed, they made up stories to explain the wonders that surrounded them.

They saw the sun in the heavens by day and the moon and stars by night. At times the heavens were darkened and snow and hail and rain fell upon the earth, the bright lightning flashed and the loud thunder roared. Then said the people, "Surely there is a great god who rules the heavens."

So began the story of Jupiter, king of the heavens, who also ruled the earth. A mighty god was he whose weapon was the thunder. The eagle was his favorite bird, and bore his thunderbolts. Did not the people see for them-

selves that the eagle flew highest, that he alone could fly to the sky?

With Jupiter ruled his two brothers, Neptune, the god of the sea, and Pluto, the god of the underworld. Besides these, there were many other gods and goddesses.

The home of the gods was on Mount Olympus, believed by the people to be the center of the earth. However, the gods often passed through the gates of clouds that hid the summit of the Mount from mortals, and descended to earth. The poet Cowper thus describes Olympus:

Olympus, the reputed seat
Eternal of the gods, which never storms
Disturb, rains drench, or snow invades, but calm
The expanse and cloudless shines with purest day.
There the inhabitants divine rejoice
Forever.

These old stories are called myths. They have been told from father to son for many generations. Some are tales of heroes and brave deeds; others are stories of cruel punishments and great rewards; and still others are beautiful nature stories.

You doubtless already know some of the old myths. You will enjoy reading more. If you

wish to read, to learn to love, the best things that have been written, you must know these old myths, for the best writers make many allusions to them.

In this book it is impossible to tell many myths. Below is given a list of some of the principal gods and goddesses who figure most frequently in these old stories. What stories do you already know about them?

Aurora was the goddess of the morning. At dawn she opened "the gates of day" with her "rosy fingers." Do you know the picture, "The Aurora"?

Apollo was the god of the sun. He was also the god of archery. The sunbeams are sometimes called the arrows or darts of Apollo.

Diana, Apollo's twin sister, was the moon goddess. She was also the skilled huntress. Do you know the story of Latona, mother of Apollo and Diana, and the frogs?

Mars was the god of war.

Venus was the goddess of beauty.

Cupid was the god of love.

Vulcan was the armorer of the gods. It was he who forged Jupiter's thunderbolts.

Minerva was the goddess of wisdom.

Mercury was the messenger of the gods.

Ceres was the goddess of agriculture. Of course you recall the story of her lost daughter, Proserpine.

Pan was the god of flocks and shepherds and country people.

Flora was the goddess of the flowers.

These are only a few of the old gods and goddesses. Hawthorne's *Wonder Book*, Bulfinch's *Age of Fable*, and Hamilton Wright Mabie's *Myths that Every Child Should Know* will afford you many happy hours in Mythland.

II. A MYTH TO STUDY

The Story of Arachne

Arachne, a beautiful maiden, had attained such skill in the arts of weaving and embroidery that all people praised her work. Many of the goddesses left their homes to see the beautiful spinner and her wonderful embroidery. (a) They said Minerva, the goddess of wisdom and art, must have taught her. (b) This Arachne denied. She claimed that her work was much finer than Minerva's, and declared herself willing to challenge Minerva to a trial of skill.

Minerva, hearing this, disguised herself as an old woman, and went to see Arachne. (c) She spoke kindly to the maiden and warned her against competing with a goddess. She told her to rest satisfied that she was the finest spinner among mortals. (d) But Arachne would not listen; instead she insisted on

challenging the goddess, adding that the goddess was afraid to accept the challenge.

(*e*) Minerva, in great wrath, dropped her disguise, and accepted the challenge.

Arachne's work was beautiful, but Minerva's far excelled it.

In despair at her defeat, Arachne hanged herself. (*f*) Minerva, pitying her, bade her live, but that Arachne and her descendants to all future times might remember the folly of boastfulness, Minerva changed her into a spider.

Change the sentence marked (*a*), in the first paragraph, to a direct quotation; that is, tell the exact words the people may have said when they praised Arachne's work. What marks are used to inclose a direct quotation? How is it separated from the rest of the sentence?

Change the sentences marked (*b*), in the first paragraph, to a direct quotation. Will this change make any difference in the paragraphs of the story? If you do not know, turn to the lesson on the conversation paragraph, page 148.

Change the sentences marked (*c*), in the second paragraph, to a direct quotation.

In the same way change the sentence marked (*d*), in the second paragraph, that marked (*e*),

in the third paragraph, and that marked (*f*), in the last paragraph, to direct quotations.

Retell the story, using direct quotations.

III. ANOTHER USE OF THE COMMA

The Faithless Sentinel

Mars, the god of war, once ordered a young soldier, Alectryon, to keep guard outside his tent, and awake him at the first approach of dawn.

Next morning, when Mars awoke, the sun was high in the heavens. Rushing from his tent, he found Alectryon fast asleep. The angry god awoke the soldier and reproached him for his faithlessness. He told him that he was not fit to be a man or a soldier.

He touched Alectryon, and immediately the soldier lost his human form. His arms disappeared and in their places grew wings. His body was covered with feathers. The angry god had changed him into a cock.

Alectryon felt so ashamed of his neglect of duty that ever after he was awake to greet the dawn; and to this day his descendants proclaim the first peep of morning by their loud "Cock-a-doodle-doo!"

What words might Mars have used when he told Alectryon to keep watch?

What did he say when he found the sentinel asleep at his post?

Using direct quotations makes the story more interesting.

In the first paragraph there occurs a new use for commas. What words explain who Mars was? What word explains who the soldier was?

A word, or words, added to some other word to explain its meaning, must be separated from the rest of the sentence by a comma or commas.

This is the way to study the new use of commas :

The words "the god of war" are separated from the rest of the sentence by commas because they are added to the word "Mars" to explain its meaning.

The word "Alectryon" is separated from the rest of the sentence by commas because it is added to the word "soldier" to explain its meaning.

In the same way tell why commas are used in the following sentences :

1. Juno, Jupiter's wife, was the queen of heaven.
2. Vulcan, the son of Jupiter, made armor for the gods.
3. Venus, the goddess of beauty, sprang from the foam of the sea.
4. Iris, the goddess of the rainbow, was Juno's messenger.

5. Arachne, a beautiful maiden, was changed into a spider by Minerva, the goddess of wisdom.

6. Neptune, the god of the sea, gave man the horse.

7. Mercury, the messenger of the gods, made the first lyre.

8. Apollo, the sun god, gave Mercury Caduceus, his serpent-entwined rod, in exchange for the lyre.

IV. REWRITING A MYTH

Rewrite the myth, "The Faithless Sentinel," using direct quotations when Mars speaks to Alectryon. Remember how a direct quotation is punctuated. Keep in mind the new use of commas.

V. MODERN MYTHS

In the myths, "The Story of Arachne" and "The Faithless Sentinel," the maiden was turned into a spider and the soldier into a cock in punishment for wrongdoing. Other myths tell of great blessings bestowed on mortals as rewards.

Many modern or new myths have been written to show how things were changed to their present condition as rewards or punishments. Two of the best books of mod-

ern myths are *Just-so Stories* by Rudyard Kipling, and *Wood Myths* by Ernest Thompson-Seton.

In his book, Mr. Kipling tells us how the elephant got his long trunk, how the camel got his hump, and how the whale got his small throat. Among other stories, Mr. Seton tells us how we got the first chestnuts, and how we got the first shad.

Here are two myths made by children from the same title :

1. How the Chipmunk Got His Stripes

Long ago the chipmunk did not have any stripes on his back. He was just a little red squirrel.

One day Mr. Chipmunk saw Farmer Green plant some corn.

"It is a pity that good corn should be buried in that black earth," thought Mr. Chipmunk.

Soon the farmer left the cornfield and began to rake some flower beds near by.

"Now is my chance!" said Mr. Chipmunk, and he crept into the cornfield, and set to work to dig up the corn and eat it.

Farmer Green, looking up from his work, saw the little thief, and, rake in hand, started towards him. The greedy chipmunk heard nothing until the farmer was upon him. Down came the rake on his back!

Quickly the chipmunk squirmed from under the rake and away to the woods he ran. But the soil on the rake had left broad bands of black on his back.

"Ah!" said Pan, "you shall wear your stripes forever, little chipmunk, and men and animals, when they look upon them, shall know that you are a thief."

2. How the Chipmunk Got His Stripes

One day while a little brown squirrel was off in the woods, gathering his supply of nuts for winter, a dreadful thing happened. Through the carelessness of some campers, the hollow tree in which the squirrel had his nest was set on fire. The flames mounted quickly; the smoke filled the forest. The animals from all around rushed from their homes. All gazed in horror at the burning tree, for there, in her nest, were the mother squirrel and her three babies.

The terrified mother squirrel coaxed and begged the other animals to help her save her little ones, but all drew back in fear.

Suddenly over the ground dashed a little brown streak! Straight to the tree it sped! Up! up! right to the little nest it flew! No fire could keep the brave little squirrel from his home. Down the tree he came, carrying a baby to safety; then, without a moment's rest, up the tree again, to return with another baby, while the mother followed with the last of the little family.

When all were safe, and the excitement had died

down, the other animals saw that the squirrel's brown coat was marked with stripes of black, where the burning twigs had fallen on his back.

Then the red and the gray squirrels mocked him, saying, "Look at the great, ugly, black stripes on his back! Hide away, little squirrel, until they disappear."

But Jupiter, who had watched the brown squirrel's gallant fight, stepped forth and said: "Nay, hide not the stripes, little brother. No need to be ashamed of such marks of daring. Keep them forever, that all who look upon them may remember that the little brown squirrel is a hero."

In which myth did the chipmunk get his stripes as a reward? In which as a punishment?

Why did the maker of the first myth have Pan fix the punishment? (Of what was Pan the god?)

What goddess might have objected to the destruction of the crop by the chipmunk?

VI. MAKING ORIGINAL TREE MYTHS

Some of the most beautiful myths are about the trees, the flowers, the beasts, and the birds. These myths tell how or why each gained its present form or some peculiar feature. The following is one of the most beautiful tree myths:

The Mountain Ash

The beautiful jeweled cup from which Odin, the king of the Norse gods, drank, was stolen by the dwarfs of the underworld. Odin called all the birds and beasts before him and asked some one to volunteer to recover the cup. All hung back in fear except the eagle, who said proudly, "I will find the cup or lose my life."

Down to the earth, down, down to the underworld he flew. His piercing eye beheld the cup hidden in a dark cavern. Quickly he grasped it in his strong talons and began his upward flight.

The angry dwarfs followed him to the earth, hurling jagged rocks at him. Feathers and great drops of blood, falling to the ground, showed only too plainly that the sharp stones reached him. Wounded, bleeding, dying from the cruel stones, the brave bird still flew onward and upward, until he reached Odin, and, dropping the jeweled cup in his lap, fell dead at his feet.

Then outspoke Odin, the king of the gods: "Surely never was shown greater bravery and loyalty. Though the brave eagle die, his memory shall live, that gods, men, birds, and beasts may be inspired by his example." And lo! even as the god spoke, a new tree grew where the noble bird's feathers and drops of blood had fallen upon the earth. It bore feather-like leaves and berries as red as drops of blood. Thus came the Mountain Ash to dwell in the land.

Do you know the Mountain Ash ?

Its leaves are shaped like feathers and its berries are bright red. The maker of the myth observed these two peculiarities of the tree and made the myth to explain them.

Below are given some subjects and suggestions for tree myths. Choose one and make an original myth.

VII. SUBJECTS FOR ORIGINAL TREE MYTHS

1. Why Willows Droop.

(Drooping usually suggests sadness, grief, or mourning. Willows love to bend over water. Often willows are planted in burial places.)

2. How the Umbrella Tree Came.

(Have you ever seen an umbrella tree? Why do you think it was so named? Before it was a tree what might it have been?)

3. Why the Birch Has White Bark.

4. Why the Birch Bark Peels.

5. Why Pines Have Needles.

6. Why Willows Have Pussies.

VIII. MAKING MORE MYTHS

The story of Clytie is one of the best-known flower myths.

Clytie

Clytie was a beautiful water nymph who loved the sun god Apollo. Day by day she gazed upon him; when he rose, as he journeyed across the heavens, till he set in the evening, ever her face was turned toward the sun. At last her feet took root in the ground, and she was changed to a plant. Her face became a flower that constantly turned on its stem to the sun. Thus came to earth the first sunflower.

From the following titles, select one and make a myth about it. Remember that Flora is the goddess of the flowers. If you wish, you may have her in your myth.

Venus, the goddess of beauty, was also goddess of the garden flowers.

IX. SUBJECTS FOR ORIGINAL FLOWER MYTHS

1. How We Got the First Buttercups.

(Might they originally have been the golden cups from which the gods and goddesses drank on Mount Olympus? From what kind of cups might fairies drink?)

2. How the Pansy Came to Earth.

(Have you ever seen the faces in pansies?)

3. How We Got the First Ladyslipper.

4. Why the Dandelion's Hair Turns White.

5. How the Goldenrod Came.

X. SUBJECTS FOR ORIGINAL BIRD MYTHS

1. Why the Owl Says, "Who."
2. Why Owls Sleep in the Daytime.
3. Why the Owl's Eyes Are So Large.

(Did Apollo, the god of the sun, or Diana, the moon goddess, have anything to do with the owl?)

4. Why Crows Are Black.
5. Why the Quail Says, "Bob White."

XI. SUBJECTS FOR ORIGINAL BEAST MYTHS

1. Why Cats Hate Water.
2. Why Cats Have Hidden Claws.
3. Why Cats Can Climb and Dogs Cannot.
4. How the Rabbit Got His Long Ears.
5. How the Fox Got His Cunning.

These are only a few myth titles. If you will think a moment about any plant or animal, something suggestive of a myth will occur to you. The geranium buds bend down; the daisy closes at night; some flowers have a delightful perfume; the blue jay calls: "Thief!" or "Jay!" the kingfisher has a beautiful crest; the scarlet tanager has black wings; the elephant is afraid of a mouse; the lion fears the crowing of a cock; the deer has fine antlers. Why? If

you prefer, you may make your own title instead of taking one of those above.

Long ago you learned that the important words in titles begin with capitals. Now that you have learned the parts of speech, you can apply this more exact rule:

In writing titles begin all words with capitals except *prepositions, conjunctions, and the words *the, a, and an.**

The first and the last words of a title always begin with capitals.

XII. WRITING AN ORIGINAL MYTH

Choose a title from those given in the last three lessons, or make a title for yourself, and write a myth.

XIII. HOW GREAT WRITERS REFER TO MYTHS

The following selections illustrate some ways in which great writers refer to myths:

1. Beware, my friend, of crystal brook,
Of fountain, lest that hideous hook,
Thy nose, thou chance to see;
Narcissus' fate would then be thine,
And self-detected thou wouldst pine,
As self-enamored he.

Cowper, the poet, writes this to a very ugly man. Do you recall the story of Narcissus? Narcissus saw himself reflected in a fountain, and fell in love with his own handsome face. Day after day he gazed on the fair image, until, worn out by sleeplessness and for lack of food, he died beside the pool. The gods in pity turned him into a beautiful flower, the Narcissus.

What does the poet mean by warning the ugly man to keep away from brooks and fountains? Besides being ugly, the man may have been conceited.

To what myth does Moore refer in the following stanza?

2. No, the heart that has truly loved never forgets,
But as truly loves on to the close,
As the sunflower turns on her god when he sets
The same look which she turned when he rose.

To what god does the poet sing in the following?

3. Then I arise and climbing Heaven's blue dome,
I walk over the mountains and the waves,
Leaving my robe upon the ocean foam;
My footsteps pave the clouds with fire; the caves
Are filled with my bright presence, and the air
Leaves the green earth to my embraces bare.

The sunbeams are my shafts, with which I kill
 Deceit, that loves the night and fears the day ;
 All men who do or even imagine ill
 Fly me, and from the glory of my ray
 Good minds and open actions take new might,
 Until diminished by the reign of Night.

— PERCY BYSSHE SHELLEY

Read the following stanzas :

4. Queen and huntress, chaste and fair,
 Now the sun is laid to sleep,
 Seated in thy silver chair,
 State in wonted manner keep ;
 Hesperus entreats thy light,
 Goddess excellently bright.

 Lay thy bow of pearl apart,
 And thy crystal shining quiver ;
 Give unto the flying hart
 Space to breathe, how short soever ;
 Thou that mak'st a day of night,
 Goddess excellently bright.

— BEN JONSON

Who is the goddess that rules the night ?
 What is meant by “the sun is laid to sleep” ?
 What is Diana’s “silver chair” ?

“State in wonted manner keep” means keep your state in your usual manner, or rule in your usual manner, Diana, goddess of the moon.

“Hesperus” is the evening star.

The second stanza refers to Diana as the huntress.

A “hart” is a deer.

March

5. Slayer of winter, art thou here again?
 O welcome, thou that bring'st the summer nigh!
 The bitter wind makes not thy victory vain,
 Nor will we mock thee for thy faint blue sky.
 Welcome, O March! whose kindly days and dry,
 Make April ready for the throstle's song,
 Thou first redresser of the winter's wrong!

— WILLIAM MORRIS

“March” was named for Mars, the god of war. In the above stanza, the poet pictures March as the warrior who has slain the winter. To redress a wrong is to amend it or to set it right. The redresser of a wrong is the one who sets it right. What wrong may winter be accused of doing? How does March redress this wrong?

6. See how Aurora throws her fair
 Fresh-quilted colors through the air.

— ROBERT HERRICK

Express the meaning of the above couplet (two lines) in your own words.

7. Come forth, like springtime, fresh and green,
And sweet as Flora.

— ROBERT HERRICK

Who was Flora? How do you think she dressed? Was she young? Was she pretty?

Re-read the seven quotations given above, keeping in mind the myth to which each writer alluded. Which do you like best?

XIV. MEMORIZING A QUOTATION

Read again the quotations in the last lesson marked 2, 3, 4, and 5.

Memorize the one you like best and write it from memory.

XV. THE TRUTH OF FAIRY TALES

Like fables and myths, fairy tales are built on truth, they express truth—in their own way. Because their way of expressing truth differs from that of the so-called true story, fairy tales are none the less true. Of course fairies, as living beings that can be seen, do not exist. Probably few people over ten years of age believe that they do, but everybody believes in the things for which the fairies stand.

The fairies stand for the success of the good

and the failure of the bad ; they are represented as rewarding the good, and punishing the bad. The witches, giants, ogres, and dragons are the difficulties that we have to overcome in this world.

Take the dragon, for example. In almost all fairy tales, the dragon lived in some dark, dismal swamp. For years he devoured people. Many tried to overcome him and failed. At last a knight, or a king's son, braver or wiser than the rest, met the dragon and conquered him. This dragon may well mean some terrible sickness that arose from some undrained, disease-breeding swamp, and killed the people by hundreds, until some man, brave and wise, overcame the plague — the dragon — by draining the swamp. The civil engineers and physicians in Cuba, in Panama, and in other fever-stricken districts have met and conquered more, and more dangerous, dragons than all those that have ever been described in fairy tales.

The dwarfs are the little bad habits to be overcome. Every one knows that, though they are little in themselves, a big fight is necessary to subdue these little dwarfs.

The greatest wonders recounted in fairy tales

are surpassed every day by actual occurrences of similar nature. As illustrations of this, think of the magic carpet that flew through the air, and then of our airships; as you see an automobile go by, recall the carriage that moved alone; as you take down the telephone receiver, think of the voice that was hidden in the wall. May not the old story-tellers have vaguely dreamed of our modern wonders?

No fairy tale mentions anything half as wonderful as the phonograph or wireless telegraphy.

Thomas Edison makes fairy tales to become real—fairy tales that were beyond the dreams of the greatest of the old story-tellers.

Do you recall the fairy tales in which three wishes are to be granted by some good fairy? Foolish wishes bring bad fortune, and good wishes bring good fortune. Life, the most wonderful fairy, offers you all the wishes you want, and you can have them, too, if you wish wisely and work hard.

How did people win the favor of the fairies? Chiefly by being kind; and to-day there is nothing in the world that will win more friends and bring greater happiness than simple kindness.

Yes, fairy tales are really true, if only you read

them with sympathy and understanding. And the better you understand them, the more truth you will find in them.

XVI. THE MEANING IN FAIRY TALES

Some of the most beautiful fairy tales are but real nature stories told in a fascinating way. One of the best known of these true nature fairy tales is "The Sleeping Beauty."

The Sleeping Beauty

To the christening feast of a little princess came the fairies of the land bringing wondrous gifts of beauty, charm, wealth, health, and happiness. Now it chanced that by some oversight, one fairy was not bidden to the feast. Enraged at the slight, she rushed to the palace and entered the great throne room just as the other fairies were bestowing their good gifts.

Reaching forth her wand, in a hand that trembled with anger, she touched the infant princess, screaming, "I, too, though unbidden to the feast, bring a fairy gift. The princess shall prick her hand with a spindle and die of the wound!"

All within hearing stood still, frozen with horror, till a dainty fairy stepped forth, saying, "I have still my gift to bestow. Unhappily I cannot undo another fairy's will, but I can change it. The princess shall not die; she shall fall into a heavy sleep that shall last

one hundred years. At the end of that time she shall be awakened by the kiss of a prince, and with him she shall long reign in peace and happiness."

The years passed until the princess was sixteen years old. The king had sent heralds throughout all the land, commanding that every spindle found within the borders be destroyed. The princess was beautiful, charming, wealthy, healthy, and happy. People had almost forgotten the evil prophecy uttered at the princess's christening; but fairy wishes always 'come true. One day, in a forgotten attic-room of the palace, the princess found an old spindle. She took it up in her hands to examine it more closely, when—she pricked her hand with the sharp point and fell at once into a deep sleep. Immediately all within the palace—the lords and ladies, the guards and the servants—fell asleep wherever they chanced to be. Outside in the stable, the horses, the grooms, and every living creature fell into a like deep sleep. A thick hedge of brambles grew up around the palace, shutting it away from the rest of the world. Many tried to break through and enter the palace, but no man was able to make a way.

So passed one hundred years. Then, one beautiful morning, a gallant prince rode through the land. He saw the turrets of the great castle rising above the bramble hedge and asked if any one lived in such a forlorn place. The people told him the story of the Sleeping Beauty as their grandparents had told it to them. At once the prince wheeled his horse and rode toward the enchanted palace.

When he reached the bramble hedge, he drew his sharp sword to make a way, but lo! a wondrous thing happened,—the hedge opened before him! The young man passed through and found himself in the courtyard, surrounded by sleeping servants and animals. He entered the palace between rows of sleeping guards. From room to room he wandered, finding in each some sleepers.

At length he reached a small room in the attic of the palace, and there, lying before him, was the most beautiful princess he had ever seen. Kneeling beside her, the prince kissed the princess and she awoke.

Immediately every sleeper in and about the castle was aroused, and on all sides could be heard sounds of mirth and merriment and good cheer, for the long, long sleep was ended and the reign of peace and happiness was begun.

Here is the true meaning of this fairy tale :

The Sleeping Beauty represents the earth ; the hundred years that she sleeps are the hundred days of winter ; the hedge that grows around the castle is the snow and ice ; the sleeping servants are the insects and animals that sleep during the winter days ; the fairy prince is the sun ; the kiss that wakens the princess is the first warm sunbeam in the springtime.

The fairy tale of "The Sleeping Beauty," under different names, was known in every land in the northern European countries. Warm

countries did not have this story because the people did not know of an ice-bound, sleeping earth.

All the old fairy tales had a meaning at the beginning. But as the tales were told from father to son for years and years, the meaning was gradually forgotten until at last only the beautiful story was left to amuse the children.

The poets love to refer to the old fairy tales, and many allusions to them are found in the best poetry. Following are a few selections that show how the poets think of the forces of nature as fairies, spirits, and enchanters:

The Frost Spirit

1. He comes, — he comes, — the Frost Spirit comes !

 You may trace his footsteps now

On the naked woods and the blasted fields and the
 brown hill's withered brow.

He has smitten the leaves of the gray old trees
 where their pleasant green came forth,

And the winds, which follow wherever he goes,
 have shaken them down to the earth.

He comes, — he comes, — the Frost Spirit comes !

 Let us meet him as we may,

And turn with the light of the parlor fire his evil
 power away ;

And gather closer the circle round, when that fire-
 light dances high,
 And laugh at the shriek of the baffled Fiend as his
 sounding wing goes by!

—JOHN GREENLEAF WHITTIER

Does the poet look upon the frost as a good fairy or a wicked enchanter?

Can you picture the frost as a strong, cruel giant sweeping over the earth and doing all the damage he can? Who follows and aids him?

How can people break the Frost Spirit's spell? (See the last stanza.)

What does the word "baffled" mean?

What does the Frost Spirit do when he finds his spell broken? Have you ever heard any sound outside your windows that sounded like the shriek of a "baffled fiend" or evil spirit? What was it?

The Snowflakes

2. And some, as on tender wings they glide
 From their chilly birth-cloud, dim and gray,
 Are joined in their fall, and, side by side,
 Come clinging along their unsteady way.

—WILLIAM CULLEN BRYANT

What do the snowflakes suggest in the above stanza?

Ode to the West Wind

3. O wild West Wind, thou breath of Autumn's
being,
Thou from whose unseen presence the leaves
dead
Are driven, like ghosts from an enchanter fleeing.

—PERCY BYSSHE SHELLEY

Here the poet thinks of the wind as an invisible, powerful enchanter.

The Mayflowers

4. So through the Plymouth woods John Alden went
on his errand ;
Crossing the brook at the ford, where it brawled
over pebble and shallow,
Gathering still, as he went, the Mayflowers bloom-
ing around him,
Fragrant, filling the air with a strange and wonder-
ful sweetness,
Children lost in the woods, and covered with
leaves in their slumber.

—HENRY WADSWORTH LONGFELLOW

To what does Longfellow liken the May-
flowers, hidden under their leaves ?

What fairy tale has he in mind ?

XVII. MEMORIZING AND WRITING A QUOTATION

Read again the quotations in the last lesson. Memorize the one you like best. Write it from memory.

Whenever the writer has spoken of the Frost Spirit, he begins the name with capital letters. This he does because he speaks to the frost as if it were a person. What other words in the quotations begin with capitals because the writer talks as though the things mentioned were alive — were real persons?

XVIII. A STORY TO FINISH

† Hans Tanner, the crippled shoemaker, was in sore trouble. Gretchen, his good wife, was very ill. Now, you know, medicine and doctors and dainty food for an invalid cost a great deal, and Hans had no money to buy these needed things. Nor could he earn money, for it was summer and what need had the good people of the village for shoes? You might think this was trouble enough for one man, but a still worse misfortune shadowed Hans's life. By thinking of his troubles day and night, he became cross, hateful, and disagreeable. No one received a smile or a kind word from him — not even poor suffering Gretchen.

One day he said to himself, "This suffering is too great to be borne. I will run away from it. Surely out in the great world there is some place where I can find work and happiness."

And without bidding Gretchen good-by, he stole from the house and started toward the great city many miles away.

As Hans was a cripple, he made slow progress, and nightfall found him in a great forest. Knowing that he would lose his way if he proceeded in the dark, he lay down under a tree to rest until morning.

As he lay brooding over his troubles, he heard a voice say, "Hans Tanner, I have heard of your great suffering and I have come to help you."

Quickly Hans turned toward this voice.

Finish this story and give it a suitable title. The following suggestions may help you :

Whom did Hans see when he turned toward the voice? (A fairy, a wood nymph, Diana, a real person?)

How did the speaker help him? (By giving him a fairy gift, a wish, medicine to cure Gretchen, work, money?)

End the story as you please, but do not forget Hans's worst trouble. In order to make your story complete, Hans must be cured of his discontent. He may have been shown that,

compared to some lives, his was at least bearable. He may have been taught this by seeing how others toiled and suffered, or he may have been forced to lead a life of hardship and suffering for a while, or this truth may have been shown him in a dream.

How might Hans be shown that a cripple was not the most to be pitied person in the world? How could he be shown that, compared to Gretchen's, his was an easy life? How could he be shown that poverty is not the worst thing in the world? How could he be shown that a discontented, unhappy heart is the saddest of all troubles?

When he has learned his lesson, what change will take place in his face? his voice? his work?

XIX. WRITING AN ORIGINAL ENDING TO A STORY

Write the ending to the story in the last lesson. Give your story a title. Begin your paper as follows:

(Title)

PART II

Quickly Hans turned toward the voice.

CHAPTER TWENTY

PICTURE STORIES

I. MAKING STORIES FROM A PICTURE

WHAT kind of stories does this picture suggest? fairy stories?

Who is the man on the horse — a knight, a king, a prince? On what quest is he bent? Does he seek to reach the castle on the hill? Why? Have others tried before him? What has become of them? If he reaches the castle, what reward will he receive? If he fails, what will happen?

What stops him on his journey? Is this a real giant or a statue? Perhaps he was once fully alive, but the knight overcame him. What might the knight have had to help him? Here are a few suggestions. You can doubtless think of many more.

A magic sword.

A fairy lance.

Thor's hammer.

One of Jove's thunderbolts.



The helmet of Minerva.

The shield of Mars.

A magic horse.

Some words of magic charm.

A brave, loving heart.

Any of the things mentioned above might overcome the strongest giant.

Perhaps it is not a real giant. He may be a great difficulty to overcome, or a fear to subdue, or a temptation to meet and overthrow.

Who has placed him in the knight's path — a witch or wicked magician who wishes no one to reach the palace? Or has the king put him there to test the bravery of his knights?

This picture may suggest a nature myth to you. The giant may be winter or the old year, the knight may be spring or the new year.

Whatever kind of story you make, the teaching will be the same. The youth, represented by the knight, sets out to win a high place for himself, — wealth, knowledge, fame. His ambition is represented by the castle on the height. The way to his ambition is rough and steep, as shown by the road to the castle. On the way he meets many dangers, represented by the giant, that he must overcome

before he can reach his heart's desire. In the last chapter, you learned that hidden in every fairy tale there was some truth. This is the truth in the story you are to make from this picture.

Before making your story, read the following poem :

The Will and the Way

It was a noble Roman,
 In Rome's imperial day,
 Who heard a coward croaker,
 Before the battle, say :
 " They're safe in such a fortress ;
 There is no way to shake it — "
 " On ! on ! " exclaimed the hero,
 " I'll find a way, or make it ! "

Is fame your aspiration ?
 Her path is steep and high :
 In vain he seeks the temple,
 Content to gaze and sigh !
 The shining throne is waiting,
 But he alone can take it
 Who says with Roman firmness,
 " I'll find a way, or make it ! "

Is learning your ambition ?
 There is no royal road ;
 Alike the peer and peasant
 Must climb to her abode ;

Who feels the thirst for knowledge,
In Helicon may slake it,
If he has still the Roman will
To "find a way, or make it!"

—JOHN G. SAXE

II. TELLING STORIES FROM A PICTURE

(See picture, p. 291)

III. MORE PICTURE STORIES

Here is another picture of a knight engaged in some great quest; and here is the beginning of a story suggested by the picture:

The Lamp of Truth

Years and years ago there was in the world a temple made all of dazzling marble. On a high stand of shining gold in the exact center of the temple stood a very small brass lamp. It seemed a very common lamp, but really it was the most wonderful lamp in all the world, — the lamp in which ever burned the Light of Truth. Were this light turned on a man, all the thoughts of his mind and the desires of his heart could be read as plainly as the words on the written page.

Many great kings desired this lamp, that by its wonderful light they could test the love and loyalty of their councilors and people. So kings and lords and



nobles set out on a great quest for the Lamp of Truth.

Now so great a gift could not be placed in heedless hands, so the gods decided to make the quest a most difficult one. Upon reaching the entrance to the temple, every man had to pass three tests, — one to prove his courage, one to prove his wisdom, and one to prove his truth. He who stood the tests should have the Lamp of Truth for his own; but all who failed were turned into steps before the doorway, each step lifting the temple farther from the earth and nearer to the heavens. Each one who failed thus made it more difficult for the next comer to reach the temple. What these tests were no one living knew, for all who had tried and failed were turned into stone steps, until at length a stairway of a thousand steps led to the door of the temple.

Far away in the East there lived a prince so dauntless, wise, and loyal that his people called him Trueheart. To his ears came the story of the Lamp of Truth, and he made up his mind to risk the great adventure.

Continue the story. The following questions may help you:

Whom did the prince meet on the stairway? Is she a fairy godmother to help, or a witch to hinder the prince?

What test was given the prince to prove his bravery?

Could the lion have any part in the test? How? Perhaps Mars provided some test.

What test was given to prove the prince's wisdom? May the person speaking to him ask some question, or give him some choice to prove him? Just what question or what choice? Perhaps Minerva put him to some test.

What test was given to prove the prince's truth? Could any test be better than turning the light of the Lamp of Truth upon him?

How did the prince stand each test?

Here is an ending to the story :

So Prince Trueheart, bearing aloft the sacred Lamp of Truth, passed from the temple and descended the stairway of a thousand steps. Then he turned and let the glorious light shine on the stairs, and lo! a wondrous thing came to pass! The stone steps became men. Kings, princes, knights, and nobles resumed their true forms, for nothing false could continue beneath the light of truth; and the light shone clear and steady upon them, until it reached their hearts and they were filled with the truth. Then each man returned to his own land, carrying with him a share of the wondrous light; and by that light did each wisely govern and fairly judge his people.

So was the light of truth scattered throughout all the earth that men might know the truth and do the right.

Read very carefully the beginning and end of the story. Write your part so that a person, hearing the whole story read aloud, will not be able to tell which part is given in the book and which part you have written.

IV. STILL MORE PICTURE STORIES

The two preceding pictures suggested stories of knightly quest. This picture shows a boy performing a true knightly deed. He proves he is a true, brave knight by rescuing the weak. He proves his wisdom in the way he rescues his playmate. A foolish person would not think to throw himself on the ice as this boy has done. What would happen if the boy stood near the edge of the broken ice?

Write the story this picture tells to you.



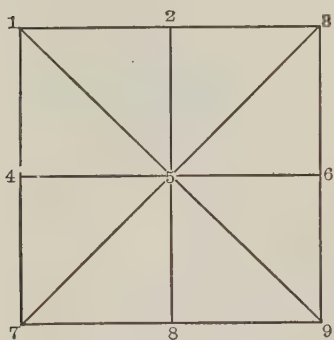
CHAPTER TWENTY-ONE

ABOUT EXPLANATIONS AND REASONS; WRITING FROM DIFFERENT VIEWPOINTS; LETTERS

I. STUDYING AN EXPLANATION

Tit-tat-toe

TIT-TAT-TOE is an Indian game, and is played with grains of Indian corn. A piece of board is grooved with a jackknife in the manner shown in the diagram.



One player has three red or yellow grains of corn, and the other an equal number of white ones. The player who won the last game has the "go"—that is, he first puts down a grain of corn at any place where the lines intersect, but usually in the middle, as that is the best point. Then the other player puts down one, and so on until all are down. After this, the players move alternately along any of the lines, in any direction, to the next intersection, provided it is not already occupied. The one who first succeeds in getting his three

grains in a row wins the point, and the board is cleared for a new start.

—EDWARD EGGLESTON

From *The Hoosier Schoolboy*

The above explanation of the way Indian children played the game, "Tit-tat-toe," is so clear that anybody who understands the words and reads it thoughtfully, could play the game.

What does "grooved" mean?

"Intersect" means to *cut through* or *into*. The lines in the diagram intersect at the points marked with the figures, 1, 2, 3, 4, 5, 6, 7, 8, 9.

"Alternately" means *in turns*, that is, the first player moves from one point to another, then the second player moves, then the first again, — turn and turn about.

How many players take part in the game?
How many points are always vacant?

Something to Do at Home

Draw the diagram on a piece of paper and play the game, following the explanations, or rules, given by the author. In place of grains of corn what might be used?

II. WRITING AN EXPLANATION

The explanation given in the last lesson was a good explanation. It was good because it was clear. You could understand it and do just what it told you to do. The diagram helped to make the explanation clear.

Write on one of the following subjects. Make your explanation clear. Use a diagram if you think it will help your readers to understand better.

How to Play Tit-tat-toe (Not the Indian game, but the game you play).

How to Play Hop-Scotch.

How to Play Marbles.

How to Play Croquet.

How to Play Tennis.

How to Play Football.

How to Play Baseball.

How to Play Basketball.

How to Play Cross-tag.

How to Play Hide-and-seek.

How to Play Hare and Hounds.

How to Play Hockey.

If you wish, you may explain how some game not given in the above list is played.

III. TESTING EXPLANATIONS

IV. TWO VIEWS OF THE SAME THING

Spring Cleaning

One morning in spring the rooks were busy clearing out their old last year's nests to make room for new ones. This they did by throwing all the old twigs to the ground. Below, two women were busy with their spring cleaning.

"Look at those women," said an old rook. "They threw all their old chairs and tables and sofas and beds out of doors, and now they are carrying them back into the house. I do believe they are going to use the old things another year."

"How lazy!" exclaimed a second bird. "Why don't they make new ones?"

"Very unhealthy, I call it," said a third. "I never use the same sticks twice in my nest."

"Well," broke in a fourth, "what can you expect of folks who beat the rags they use to cover their floors and fill the air with dust for us to breathe? Just look at that woman now!"

"Yes," continued a fifth, "and they blow smoke through those ugly red things they call chimneys, right into our clean, sweet homes. They should be shot!"

"Indeed they should! They are not fit to live! They don't know what cleanliness means!" cawed all the rooks together.

.

"Listen to those noisy rooks," said one of the women. "They have been chattering all morning. It is too bad that the lazy creatures have no housecleaning to keep them busy."

"Just see the litter they have made! All the old sticks from last year's nests are scattered over the lawn. They should be shot!" replied the neighbor.

— ENGLISH FABLE

In this fable are two different views of the same matter. What was the rooks' idea of the women's way of cleaning house? What was the women's idea of the rooks' manner of housecleaning? Who were right, and who were wrong; or were both the women and the rooks right, from their standpoints?

Write, in order, the criticisms that the rooks made on the women's way of spring cleaning. Arrange the criticisms on your papers as follows:

1. The women throw out their old furniture, then carry it back into the house and use it for another year.
2. They are lazy because they do not make new furniture.
- 3.
- 4.
- 5.
- 6.

V. DIFFERENT POINTS OF VIEW

Two birds were building their nest in a tree near the place where some men were building a house. The birds criticised the men's work, and the men criticised the birds' work. Below are some of the things the birds said about the house:

1. It takes too much time to build it.
2. The timbers are too heavy. If one should fall on a baby, it would kill him.
3. It is foolish to dig into the earth. A cellar must be damp and unhealthy.
4. How stupid to cover the whole top (roof) and then to cut little holes (windows and doors) to admit light and air, and to pass through. Why not leave it all uncovered?
5. What a noise they make! (tools)
6. What's the use of those squares of red brick on top? (chimneys)
7. They live too long in one house. Why don't they build a new one every spring?

Write some criticisms that the men might make of the birds' house.

VI. ANSWERING CRITICISMS

Write the answers that the men might make to the birds' criticisms of their housebuilding.

VII. WRITING A STORY

Write the story of the men and the birds. Make it like the fable, "Spring Cleaning." Select a good title.

VIII. A LETTER

Your uncle has written to invite you to spend the month of August at his summer home in the country. In his letter he says, "I don't know whether to take a horse and carriage with me or an automobile. Write and tell me which you think would be better and why."

Write a reply to your uncle's letter, first accepting his invitation, for which you will thank him. Then tell him whether you would rather have a horse or an automobile in the country, and give him all the reasons you can to prove to him that your choice is a wise one.

IX. HOW TO DO THINGS

From the following list select a subject, and come to school to-morrow prepared to tell in one minute or less just how to do the thing to which your subject refers. You may bring to class anything that will help the pupils under-

stand more clearly. If you wish, instead of one of these subjects, you may speak on something else that you have done.

How to Make a Jack-o'-Lantern.

How to Make Bread.

How to Make Fudge.

How to Clean Windows.

How to Remove a Grease Spot.

How to Clean the Teeth.

How to Care for a Dog.

How to Get on and off a Car.

How to Open a Book.

How to Build a Fire.

How to Prepare for a Walk in the Rain.

How to Plant a Field of Corn.

How to Catch Woodchucks.

How to Harness a Horse.

How to Teach a Dog to Do Tricks.

Think out carefully just what you are going to say. Make your explanation so clear that any one, by following your directions, could do the thing you explain.

X. GIVING REASONS

Write a short composition in answer to one of the following questions. Give a suitable title to your composition. Make your reasoning as

strong as you can ; try to convince some one that you are right in your choice or in your point of view.

1. What is your favorite study? Why?
2. Which study do you dislike most? Why?
3. Why should pupils correct their own mistakes in language?
4. Do you like to skate? Why, or why not?
5. What is your favorite winter sport? Why?
6. What is your favorite summer sport? Why?
7. Why should pupils be at their desks when the bell rings?
8. Should children buy their own schoolbooks? Why, or why not?
9. Should the schools close for Columbus Day? Why, or why not?
10. What do you consider the best sport for boys? Why?
11. What do you consider the best sport for girls? Why?
12. Would you rather live in the city or in the country? Why?
13. Which is the better pet, a dog or a canary?

XI. NEWSPAPER HEADINGS

Here are some newspaper headings taken from real papers. Write a short story that might appear under some one of them ; or, bet-

ter, think of some exciting or interesting occurrence that you have seen or about which you know, give it a newspaper heading, and write the story.

1. Fireman Saves a Teddy Bear.
(The Teddy bear was in a child's crib. Why did the fireman risk his life to save it? Tell of the discovery and the rescue.)
2. Cat Saves Three Kittens from Flames.
3. Terrier Calls up Central.
4. Dog Saves Six Lives.
5. Almost a Fatal Automobile Accident.
6. Daring Rescue at Briny Beach.
7. Engineer Saves Train, but Dies at His Post.
8. Three Men Rescued at Sea.
9. Adrift for Four Days in an Open Boat.

XII. ONE-MINUTE STORIES

Be prepared to tell at the next lesson an interesting story on one of the following subjects, or you may tell any other amusing story that you know. Your story may be true or you may make an original tale. Tell your story first at home, so as to get it within the time limit — one minute.

1. A Good April Fool Joke.
2. A Hallowe'en Trick.
3. A Sleight-of-hand Trick.

CHAPTER TWENTY-TWO

MATERIAL FOR SUPPLEMENTARY WORK AND REVIEWS

I. STORIES FOR STUDY, DICTATION, AND REPRODUCTION

1. The Ant Who Would Not Hinder

ONE day an ant went to visit a neighbor. She peeped in and saw that her friend was very busy. Quietly she turned and came away, saying, "I cannot help and I will not hinder."

2. The Boy and the Bird

A little boy watched a sparrow hopping about in the snow.

"Poor little bird!" he thought. "How cold he must be without any warm clothes like mine."

The sparrow flew to a bush, thinking, "How cold that little boy must be. Poor child! He hasn't a single feather."

3. The Fox and the Ape

"Tell me the name of any beast, however talented, that I cannot imitate!" boasted the ape to the fox.

The fox replied, "Tell me the name of any beast, however worthless, that would trouble itself to imitate thee!"

4. The Eagle

"Why do you rear your eaglets in such high places?" asked a man of an eagle.

The latter replied, "Would they venture so near the sun when full grown, if I built my nest on the ground?"

5. Stonewall Jackson

During a battle in the Mexican War, many of the men ran away. Stonewall Jackson was one of the few who held his ground and fought to the end.

After the battle some one asked him why he did not run away as others had done.

He answered, "I was not ordered to do so. I was ordered to hold my position and I had no right to leave it."

6. Bayard

Bayard was called the "Knight without fear and without shame."

For many days Bayard, with a handful of troops, defended a weak old castle against a great army.

The queen asked the defeated general, "With so many men and guns, how could you fail to take that old pigeon house?"

"Because, Madame, there was an eagle in it," was the answer.

7. The Death of Bayard

The French army was retreating before the Spaniards. Bayard and a small force were trying to cover

the retreat, when Bayard was mortally wounded. His men lifted him from the saddle and laid him beneath a tree.

"Nay, not this way," murmured the knight. "Turn me that I may die facing the foe."

8. A Brave Captive

Caractacus, a British chief, was conquered by the Romans and brought before their emperor.

"I see that thou, too, art a warrior like myself," said the emperor.

Caractacus drew himself up proudly and answered, "Nay, not like thee! Ye fight to gain the whole world and to make men your slaves. I fought for my own land and for freedom!"

II. STORIES TO FINISH

1. A Night Alarm

It was midnight. Every member of the family was fast asleep. Suddenly their dreams were scattered by a loud noise. Again it sounded and again.

"It is some one knocking at the front door," said Mother.

"No. It is something thumping on the front porch," said Tom.

Bang! bang! bang! came the sound again. Father started toward the door.

"Come back, Father!" cried May. "I am afraid."

Father only smiled at May as he walked to the door. He drew back the bolt and threw open the door. There ——

2. The Surprise

On his return from school one afternoon, John found a strange-looking package on his desk. He asked his mother and his sister if they had put it there. They answered that they had not, that they had not even seen the package. They also said that nobody had entered John's room since he left the house at noon.

"Where, then, did it come from? What can be in it?" asked John.

"There is only one way to find out," said his mother. "Open the package."

John opened his knife slowly and cut the string. The wrapping papers fell apart and ——

3. Who Stole the Jack-o'-Lantern?

Two boys made a jack-o'-lantern and placed it on the gate post. They planned to light it after dark to frighten any who might pass by.

Their mother sent the boys on an errand. They left their dog, Rover, in charge of the jack-o'-lantern. When they returned, Rover was still on guard, but the jack-o'-lantern had disappeared. They knew Rover would let no stranger touch it. Only mother was at home, and she had not left the house except to drive the cow from the front yard. Who, then, could have stolen the jack-o'-lantern?

4. The Rescue of the Princess

A beautiful princess was walking in a forest, when she heard a loud roar. In great fear she looked up. There in front of her was an awful lion. She turned to the right, another lion stood there. Several deep roars told her, even before she had time to see, that she was completely surrounded by the wild beasts.

Poor little princess! There seemed no way of escape. She was sinking to the earth in terror, when ——

III. SUBJECTS FOR OTHER STORIES

1. How the Joker Had the Joke Turned on Himself.
2. My Greatest Surprise.
3. The Funniest Story I Know.
4. A Good Hallowe'en Trick.
5. How I Missed a Good Dinner.
6. The Day I Spent Shopping.
7. A Good Fishing Trip.
8. My First Knife.
9. My Best-loved Toy.
10. The Time I Helped.

IV. TITLES FOR MYTHS

1. How We Got the First Tulip.
2. Where the Firefly Got His Light.
3. How the Daisy Got Her White Frill.
4. The First Caterpillar.

5. Why the Cat Can See at Night.
6. Why the Daisy Has but One Eye.
7. Why the Tiger Lily Has Spots.
8. Why the Water Lily Has Gold in Its Cup.
9. Why the Pink Has Fringes.
10. Where the Sheep Got Their Wool.
11. How the Cotton Became Fluffy.
12. Why Some Corn Pops.
13. Why the Mole Lives in the Ground.
14. The First Butterfly.
15. Why the Cricket Brings Good Luck.
16. Why Roses Have Thorns.
17. How the Lion Got His Shaggy Mane.
18. The First Snow.
19. The First Turtle.
20. Why the Grass Has No Flowers.

V. LETTERS

1. Invitations

One day Grace Brook received the following invitation :

Mrs. R. D. Walter requests the pleasure of Miss Grace Brook's presence at a Valentine party to be given next Saturday evening from eight to ten.

Eighty-four Summer Street,

Saturday, February the seventh.

“What a queer letter !” cried Grace. “It doesn’t seem at all as if Mrs. Walter were writ-

ing to me. It seems as if the paper were a messenger telling me what Mrs. Walter wants, just as Bridget came over yesterday and said, 'Mrs. Walter wants to know if Mrs. Brook will lend her the rule for the chocolate fudge cake.' "

"Good," said Mother. "That is just how a formal note like your invitation should read, — just as if the paper were a third person, telling you a message from another."

Read the invitation once more. Notice where the address and the date are written. There are no abbreviations used in the address or date. The day of the month is written *seventh*, not 7.

William Brook, Grace's brother, also received an invitation to the valentine party. Read Grace's invitation once more, then close your book and write the invitation William received.

2. Accepting an Invitation

On Monday morning Grace said, "O Mother, may I go to Mrs. Walter's valentine party?"

"Yes," answered Mother, "and now you may write a note to Mrs. Walter, telling her that you are pleased to accept her kind invitation."

“Mother, must I write? May I not run over and tell her I’ll surely be there?” said Grace.

“No!” answered Mother, “every written invitation must have a written answer, and the answer should be returned as soon as possible, so that the person giving the party may know just how many guests to expect.

“Get your pencil and a piece of paper and I will help you write your note.”

Grace brought paper and pencil, and Mother continued, “You said your invitation read as if the paper were a messenger telling you what Mrs. Walter wanted. Write your answer so that your paper will seem a messenger from you to Mrs. Walter.”

Grace wrote and Mother helped, and soon the following note was written :

*Miss Grace Brook accepts with pleasure Mrs.
Walter's kind invitation for next Saturday evening.
Ninety-two Winter Avenue,
Monday, February the ninth.*

“Now,” said Mother, “copy your letter in ink and mail it.”

Read again Grace’s note accepting Mrs. Walter’s invitation. Suppose Mrs. Walter has

sent you an invitation, — write an answer accepting it. Your note will be exactly like Grace's, except that you will use your own name and address and the date of to-day.

3. Declining an Invitation

Poor William could not accept his invitation to Mrs. Walter's valentine party because he was ill, so Mother wrote and sent the following note for him :

Mr. William Brook regrets that illness prevents his acceptance of Mrs. Walter's kind invitation for next Saturday evening.

*Ninety-two Winter Avenue,
Monday, February the ninth.*

Suppose you are unable to accept Mrs. Walter's invitation, — write the reply that you would send to her.

4. Writing Invitations

Write one of the following :

(a) An invitation to a friend to attend a party at your home next Thursday evening.

(b) An invitation to a parent or friend to attend a concert at your school next Friday evening. This invitation should come from the class or the school, as —

The Pupils of the Sixth Grade request —
or

The Pupils of the Franklin School request —

(c) An invitation to inspect the sewing work of the girls in the class.

(d) An invitation to inspect the manual training work of the boys.

5. Writing an Acceptance

Write a note accepting one of the invitations given above.

6. Writing a Note of Regrets

Write a note declining one of the invitations given above.

7. Studying a Business Letter

One morning Mr. Dane, the principal of the Washington School at Norton, New Jersey, received the following letter:

FRANKLIN SCHOOL,
ADAMS, N. J., June 5, 1914.

Mr. F. W. Dane,
Principal of Washington School,
Norton, N. J.

My dear Mr. Dane:

The pupils of the Franklin School are arranging for a series of games and athletic contests for the com-

ing year. The boys would like to meet the teams from other schools in baseball, football, and ice hockey. The girls are especially interested in basketball and field hockey.

Will you please ask a girl and a boy in your school to write to me, telling me what teams, if any, have already been formed? If you have no regular teams, I should like to know in what sports or games the girls and boys are most interested, and whether they would consider forming themselves into an athletic association and playing against the girls or boys of the Franklin School.

Very truly yours,

John Rand,

Principal of Franklin School.

The letters that you have had to study before this were friendly letters, or social letters. The above letter is a business letter. Mr. Rand wants some information. He writes direct to the one who can give him this information. He wastes no words, but states clearly just what he wants.

The heading, like the heading of friendly letters, gives the place in full and the date:

FRANKLIN SCHOOL,

ADAMS, N. J., June 5, 1914.

The introduction differs from the introduction of the friendly letter. It contains the name

of the person to whom the letter is written, his title, his address, and the salutation :

Mr. F. W. Dane,	(Name)
Principal of Washington School	(Title)
Norton, N. J.	(Address)
My dear Mr. Dane :	(Salutation)

When the gentleman addressed is not personally known to the writer, the salutation is usually, Dear Sir : or, My dear Sir : Did Mr. Rand know Mr. Dane ?

What marks of punctuation are used in the introduction ? Where ? The mark (:) after “ My dear Mr. Dane ” is called a *colon*, and is generally used in business letters.

Note how this letter ends.

Suppose you were the boy or girl selected to answer Mr. Rand's letter, your heading should give, —

The name of your school,
City, State, Date.

The introduction to your letter should give, —

Name of person,
His title,
Address.

Salutation :

You should tell Mr. Rand that Mr. Dane has asked you to write to him regarding the sports and games in which the boys (or girls) of your school are interested. Tell him if there are any regular teams, and, if so, for what games. If there are no teams, tell him the favorite games and sports and whether you would like to form an athletic association and play the boys (or girls) of the Franklin School.

Close your letter with *Yours truly*, or *Very truly yours*, or *Yours respectfully*, and sign your name.

8. Writing a Business Letter

After reading Mr. Rand's letter through carefully (p. 321), write the answer that a boy or girl in the Washington School might have written.

Copy the form of the heading, introduction, and ending in Mr. Rand's letter. In your letter waste no words, but tell Mr. Rand just exactly what he wants to know.

9. Another Business Letter

Write a letter to Mr. Thomas Marsh, principal of the Grant School, Byfield, N. J., asking the boys or girls in his school to join a game league.

VI. THE USE OF CAPITALS

Capital letters are used to begin :

1. The first word of every sentence.
See the falling snow.
2. The important words in titles.
Alice's Adventures in Wonderland.
3. Proper nouns and words made from them.
America, American.
4. The first word of every line of poetry.
"Oft have I walked these woodland paths
Without the blest foreknowing
That underneath the withered leaves
The fairest buds were growing."
5. The first word of every direct quotation.
The soldier answered, "My captain, I am ready."
6. Abbreviations.
Gen., Mrs., St., Oct.
7. Initials.
J. T. Brown, M. H. Hunt.
8. The pronoun *I*.
It is I.
9. The interjection *O*.
I cannot! O I cannot!
10. Names of God.
Master, Almighty, Father.
11. Names of the days of the week, and of months.
Monday, June.

12. Names of holidays.
Thanksgiving, Memorial Day.
13. Titles of honor or office.
President Wilson, General Grant.
14. Salutation and ending of letters.
Dear Tom, My dear Mr. Dane.
Very truly yours, Yours truly.

VII. USES OF PUNCTUATION MARKS

1. A *period* is used—
 - (a) After a statement.
The book is torn.
 - (b) After a command.
Bring the book to me.
 - (c) After an abbreviation.
Mr., P.O., Oct.
2. A *question mark* is used after a question.
When are you going?
3. An *exclamation point* is used :
 - (a) At the end of an exclamatory sentence.
How vivid the lightning is!
 - (b) After an interjection.
Alas! Oh! Pshaw!
4. A *comma* or commas are used :
 - (a) To separate from the rest of the sentence :

- (1) A direct quotation.
 "I cannot say," said John.
 "Come," said Tom, "it is time to go."
- (2) The name of a person addressed.
 John, come to me.
 See, Fred, the sun is shining.
- (3) Yes and No, the opposite of yes.
 Yes, I will go.
 No, I must wait.
- (4) Words that explain others.
 Mars, the god of war, ruled.
- (b) To separate :
 - (1) The parts of dates :
 School closed June 19, 1914.
 - (2) The parts of the introduction of letters.
 Mr. John Rand,
 Adams, N. J.
 - (3) The complimentary ending in letters from
 the signature.
 Yours truly,
 John Dean.
 - (4) Words in series, unless a conjunction joins
 each two words of the series.
 Bluebirds, robins, jays, blackbirds, and
 woodpeckers lived in the orchard.

5. A *colon* is placed after the salutation in a business letter.

Sirs : Dear Sirs : Gentlemen :

6. The *hyphen* is used :

(a) Between the parts of a compound word.
Forget-me-not.

(b) Between syllables of a word written on two lines.

. It is al-
most time for the robins . . .

7. *Quotation marks* are used to inclose all the words of a direct quotation.

“The lesson is ended,” said the master, “and playtime is here.”

VIII. THE PARTS OF SPEECH

Words are divided into eight classes according to their uses in sentences. These classes are called the *Parts of Speech*.

The Parts of Speech are :

Nouns	Verbs	Prepositions
Pronouns	Adverbs	Conjunctions
Adjectives		Interjections

1. A word used as a name is called a *noun*.

John lost his book in Boston.

John, book, and Boston are nouns.

2. A word used for a noun is called a *pronoun*.

Mary tore her dress and Mother mended it.
Her and it are pronouns.

3. A word joined to a noun or pronoun to limit or describe is called an *adjective*.

The first sweet bird of spring has come.
The, first, and sweet are adjectives.

4. Words that tell what some one or something does are called *verbs*.

The cannon roared, the bells rang, and the people shouted.
Roared, rang, and shouted are verbs.

5. An *adverb* is a word that modifies a verb, an adjective, or another adverb.

So many people read too fast.
So, too, and fast are adverbs.

6. Words that show relation are called *prepositions*.

The book on the table is the one I gave to you.
On and to are prepositions.

7. Words that connect or join other words are called *conjunctions*.

Tom or John lost the books and pencils.
Or and and are conjunctions.

8. An *interjection* is a word thrown in to express strong or sudden feeling.

Hush! hark! I hear a noise!

Hush and hark are interjections.

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